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CATALOGUE

OF THE

ROYAL PICTURE GALLERY

IN

DRESDEN

BY

KARL WOERMANN

DIRECTOR OF THE PICTURE GALLERY

PUBLISHED BY THE GENERAL DIRECTION OF THE ROYAL COLLECTIONS

TRANSLATED BY H. W. WARD

DRESDEN

PRINTED BY WILHELM HOFFMANN

1887

Ground Floor.

French School. 18th. Century (Rigaud).
Pastels (Mengs).
Pastels (Liotard).
German School. 18th. Century (Dietricy).
German School. 18th. and 19th. Centuries.
Cabinet of Miniatures.
Commissions-zimmer (Committee-room. Private).
Directions-zimmer (Director's Room. Private).
Restaurations-Atelier (Restorer's Studio. Private).

Second Floor.

German, French, Italian, 18th. and 19th. Centuries (Graff).
—31. Masters of the 19th. Century.
Italian School. 14th. to 16th. Century.
Italian School. 17th. to 18th. Century (Crespi).
Italian School. 16th. to 18th. Century.
Italian School. 16th. to 18th. Century.
Italian School. 17th. to 18th. Century.
Italian School. 18th. Century (1st. Canaletto-Room).
Italian School. 18th. Century (2nd. Canaletto-Room).

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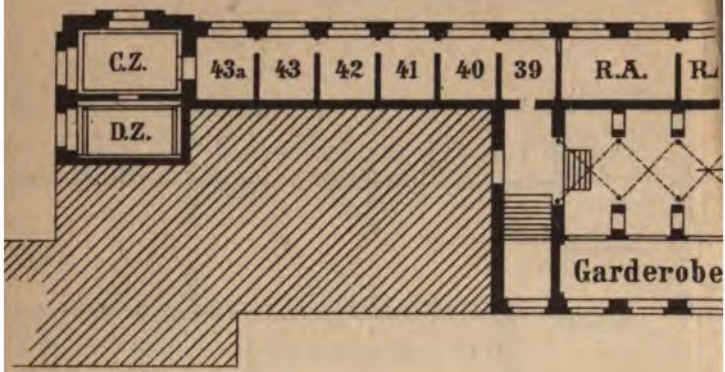

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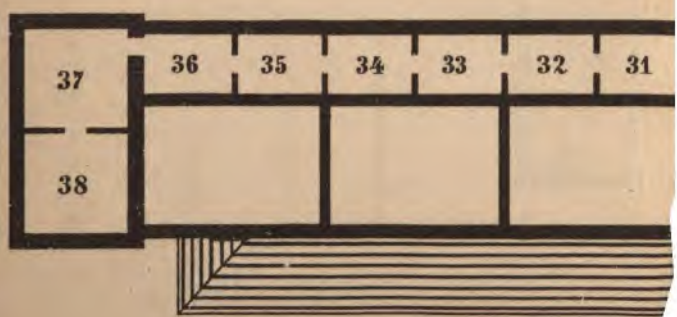

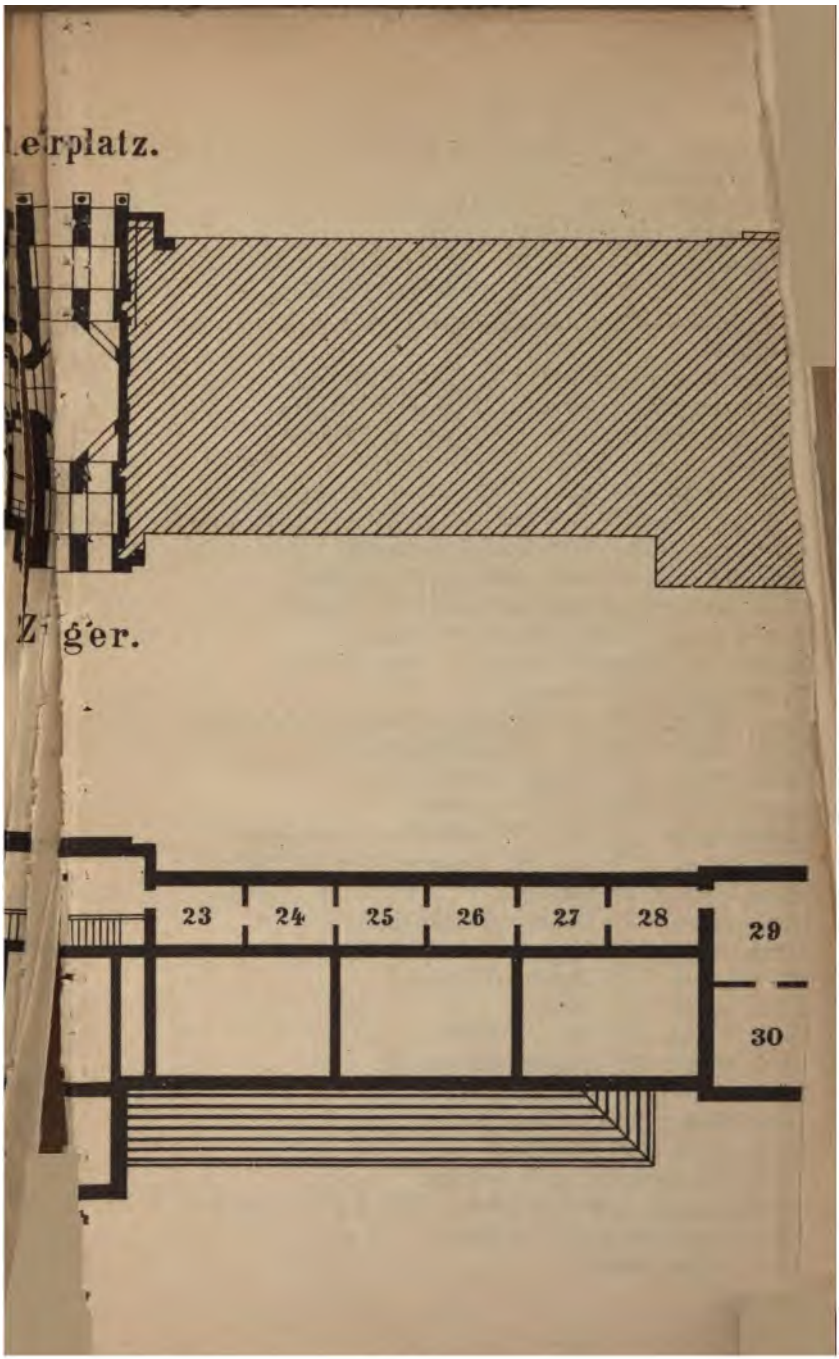
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ATALOGUE

OF THE

PICTURE GALLERY

IN

DRESDEN

BY

KARL WOERMANN

DIRECTOR OF THE PICTURE GALLERY

D BY THE GENERAL DIRECTION OF THE ROYAL COLLECTIONS.

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[redacted]

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1887

requirements of the present age, although in one volume and of fairly convenient size, has become too comprehensive a work for the needs of the numerous visitors to the Royal Picture Gallery.

The Direction has therefore simultaneously issued this smaller edition of the catalogue, which stands on the same basis, but omits the literary and documentary proofs and references, believing that by so doing, the wishes of the public will have been met, the more so, as it is considerably smaller and cheaper than the previous catalogue.

This small edition will meet the requirements of all those who are content to become acquainted with the pictures as such, and to accept the results of recent investigation as they stand. Those who desire, by the aid of more detailed description, to go more deeply into the meaning of the pictures, to learn further particulars of the artists who painted them, who seek to know the arguments in favour of the present denomination of pictures, who interest themselves in their origin or early history, or wish to inform themselves concerning all reproductions from them, must refer to the larger edition.

Although reference to the large edition for all further particulars concerning every picture, is to be taken for granted, the author has added a more special reference to the details in the „Unabridged Catalogue“ to the descriptions of pictures, where he considered it necessary that great stress should be laid upon the arguments which justify his views.

Preface.

Art-history has become an independent science, during the period which has elapsed since Julius Hübner in the year 1856, published the first edition of his „Catalogue of the Royal Picture Gallery in Dresden", which for its time and of its kind, was worthy of all respect. Fresh light has been thrown upon the lives of a great many, perhaps the majority, of artists, through the study of archives; and by means of these researches and by comparative study of pictures, new and often surprising results have been attained concerning the authors of a considerable number of old pictures in all the collections of Europe.

The work of cataloguing has also been brought within the range of these researches, and the attempt made to regulate it according to fixed principles. The large edition of this new catalogue, which is only published in German, and rests upon the basis of all these investigations of art-history, and the

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Historical Introduction.

THE Royal Saxon Picture Gallery in Dresden is essentially the creation of two princes distinguished for their love of art and of splendour, who as Electors of Saxony are known as Friedrich August I. and Friedrich August II., but as Kings of Poland were entitled Augustus II. (the Strong) and Augustus III. It is consequently obvious that the collectors' taste of the 18th. century, which beyond the artists of that time, only acknowledged the mature masters of the 16th. and 17th. centuries, holding in but little esteem the earlier schools, should still show itself in the majority of the pictures in our collection. However the Royal House of Saxony before the beginning of the 18th. century possessed in their »Kunstkammer« and palaces, a groundwork of pictures, among which the older masters were also represented, and the exertions of the 19th. century have succeeded not only in establishing a department in which contemporary artists are represented, but also in filling up the gaps in the earlier schools.

The history of the Dresden Gallery can in the light of the present be divided into three distinct periods, the first of which is, properly speaking, only introductory, and embracing the 16th. and 17th. centuries; the second the 18th. century, and the third the 19th. century.

We may fix the commencement of the first of these periods in the year 1560 when the Elector Augustus instituted a »Kunstkammer« above his suite of apartments in the palace at Dresden, which contained an extensive collection of all kinds of curiosities, such as at that time was always to be found at every princely court, and this first period of the history of our collection is consequently only a part of the history of the Kunstkammer, which did not cease to exist as such, although in 1722 the greater number of the best pictures belonging to it were removed to the Gallery. But the old inventories of the »Kunstkammer« prove that it was not until after the middle of the 17th. century, that any great number of valuable pictures was placed in it. According to the Inventory of 1587 besides the then newly acquired »16 schön gemalten Täflein« (»16 exquisitely painted little panels«) by Hans Bol, of which nine (Nos. 831 — 839 of the present catalogue) have lately been returned to the Gallery, the only important works by a well known master possessed by the Kunstkammer in that year were Adam and Eve by Lucas Cranach the Elder (Nos. 1920 and 1921); and according to the Inventory of 1640, with the exception of some pictures by unknown old German masters, the only additions were a few other important works by the same Cranach. That in the second half of the 17th. century and in the first ten years of the 18th. century, the art treasures of the »Kunstkammer« were greatly increased, is proved by the notice of »from the Kunstkammer« affixed to 284 pictures of the first Gallery-Inventory of 1722. Among these were however strikingly few works of note, least of all by Italian artists, and most from among the Dutch painters, some of whom, at any rate artists such as David Teniers the Younger (No. 1082), Gerard Dou (No. 1723) and Philips Wouwerman (Nos. 1428 and 1460) were already represented. The statement that our two fine landscapes of Claude Lorrain and principal Italian pictures were at

that time in the Kunstkammer, has been proved to be erroneous.

The second period of the history of the Dresden Gallery, during which it was first established as such, begins with the accession of Augustus the Strong (1694) under whose auspices the best of the last named pictures of the »Kunstkammer« were obtained. In Dresden the Court Painter Samuel Bottschild (1642—1707) made the purchases, later they were undertaken by the Privy Counsellor Count Wackerbarth and General-Field-Marshall von Flemming, but principally by the »Chief Architect to the Electoral Court of Saxony« Baron Raymond le Plat. Abroad, Antwerp was at that time the principal resort of the Saxon agents for the purchase of pictures, for example in 1708 and 1709 the king bought a large number of excellent Flemish pictures through his »chief Commissioner« Raschke, while the Italian pictures which he obtained came through the hands of a certain Kindermann. In this way, up to the year 1722, a choice collection of pictures had already been obtained. The artists at that time represented in the Royal Collection were, among the chief Flemish masters, Rubens (N°. 988), Jordaens (N°. 1018), Teniers (N°s. 1075, 1081, 1085, 1091, 1094, 1097), Van Dyck (N°s. 1031 and 1032), among the Dutch, Dou (N°s. 1715 and 1720), Metsu (N°. 1745), Terborch (N°. 1839), Bol (N°. 1615), and especially Wouwerman by whom were several pictures (N°s. 1422, 1428, 1436, 1437, 1442, 1446, 1460 and 1461) and J. D. de Heem (N°s. 1270, 1271 and 1276); among the Italians were Giorgione (N°. 185, finished by Titian), Cima da Conegliano (N°. 62), Francesco Albano (N°. 340) and many of the most modern artists of those days, and lastly of the French school N. Poussin (N°. 278).

Augustus the Strong now resolved to make an inventory of all his pictures, and to place the best of them together, with a view to the formation of an especial Picture Gallery. Under the direction of the before-men-

tioned »Chief Architect« Le Plat, in 1722 he caused the 1938 pictures which were designed to form the Gallery, to be hung in rooms specially prepared for the purpose in the second floor of the »Stallgebäude« in the Juden-Hof, and Le Plat and the Chamberlain Steinhäuser were also the first »Inspectors« of the Gallery. The latter was responsible for the inventory, and the result of his work is still to be seen in his excellent inventories, of which the first and chief not only contains a description of the pictures obtained up to 1722, but also those which had been added before 1728; the second and smaller one, besides descriptions of pictures purchased or presented before the close of 1741, also mentions those obtained from 1742 to 1747, not describing the latter, but numbering them, and as this original numbering of Steinhäuser has been preserved on a larger number of our pictures than is generally supposed, it has been a means of discovering the origin of many a picture which has hitherto been a matter of doubt. Le Plat was still the prime mover in the purchase of Gallery pictures, and he managed to collect such masterpieces from all quarters, that the Gallery at the time of the death of Augustus the Strong ranked with the finest collections of that date. By this time were to be found among the pictures Rembrandt's Samson (N°. 1569), and his »Portrait of himself with a sketchbook« (N°. 1578), Van Dyck's »Silenus intoxicated« (N°. 1026), J. Jordaens »Old and Young« (N°. 1023), Palma Vecchio's »Holy Family« (N°. 191) and »Venus reposing« (N°. 190), Guido Reni's »Venus and Cupid« (N°. 324), and Varotari's »Judith with the head of Holofernes« (N°. 525).

However the most brilliant epoch of the rise of the Gallery was in the time of Augustus III., the successor of Augustus the Strong, who during his thirty years government managed to gather together in his capital the greatest number of those masterpieces which have made the Dresden Gallery famous.

The King's all-powerful Minister Graf von Brühl now took the further purchases of pictures into his capable hands. The real judge of art at the Saxon Court, and Brühl's right eye, was his private secretary Carl Heinrich von Heinecken, the renowned author of »Nachrichten von Künstlern und Kunstsachen« and the »Dictionnaire des artistes«, the manuscript of which has been preserved in the Engraving Gallery. Under the direction of this man, there were Saxon agents for the purchase of pictures in all the art centres of Europe, in the capitals they were generally ambassadors, or their secretaries, to less important places artists or learned connoisseurs were sent. We must allow space for a short list of the masterpieces purchased during the reign of Augustus III.

In the first place, Italy was the principal scene of the activity displayed by the King's agents. In Venice they were superintended by the Saxon Ambassador Graf Villio. One of the most energetic of these agents was Ventura Rossi who in 1738 sent to Dresden 44 pictures, among them being Ribera's »St. Francis on a bed of thorns« (N°. 694); in 1741 he sent 70 pictures, including Paolo Farinati's »Presentation in the Temple« (N°. 223), and in 1744 he sent 65, two of these being Madonnas by Sassoferrato (N°s. 430 and 431). He was rivalled by the talented author Graf Algarotti who in 1743 travelled to Italy solely for the purpose of obtaining pictures for the Saxon Court. Although his acquisitions were fewer in number than those of Rossi, they were far more valuable, for among them were pictures such as Holbein's Madonna (N°. 1901), which even if it can no longer rank as an original, will nevertheless always be considered one of the ornaments of the Dresden Gallery, and the »Three Sisters« of Palma Vecchio (N°. 189).

All preceding and succeeding acquisitions were however thrown into the shade by Graf Villio, who through Ventura Rossi and the noted art-critic An. Maria Zanetti in Venice,

purchased one hundred of the most important pictures from the world-renowned collection of Francis III., Duke of Modena in the year 1745. Through him, the Saxon Court, for a sum of 100,000 Zecchins, to which sum, certainly there were considerable additional charges, all at once came into possession of so choice a collection of the finest pictures by the greatest Italian masters, as up to that time, had not been seen north of the Alps. Among these art-treasures were all the Correggios of our collection, nearly all the pictures of Dosso Dossi and Garofalo, the principal works of Ann. Carracci, Guido Reni and Guercino, Titian's »Tribute Money« (N°. 169) and the finest portraits by this master, Paolo Veronese's four large pictures from the Cuccina family (N°s. 225—228), Andrea del Sarto's »Sacrifice of Abraham« (N°. 77) and Giulio Romano's »Madonna della Catina« (N°. 103), as well as some celebrated works not by Italian masters, for example, Holbein's »Portrait of Morette« (N°. 1899), the fine »Portrait of a man« by Velazquez (N°. 706) and Rubens' »St. Jerome« (N°. 964).

In the year 1746 these Modena pictures arrived in Dresden; but Augustus III. and Graf Brühl were far from considering that their purchases in Italy were now completed; in 1747 Zanetti purchased in Venice, among other pictures Titian's large »Santa Conversazione« (N° 168) for Dresden; in 1748 Bern. Benzoni sent Gessi's Magdalene (N°. 355); in 1749 Pietro Guarienti, who was at that time Inspector of the Gallery, travelled himself into Upper Italy, and brought pictures back with him such as Palma Vecchio's »Holy Family with St. Catharine« (N°. 188); in 1750 the painter Siegm. Striebel in Rome, purchased the »Holy Family« by Garofalo (N°. 135), in 1752 the Canonicus L. Crespi sent Guido Reni's »Ninus and Semiramis« (N°. 325) from Bologna. The most successful of all these trusted agents was the Bolognese painter Carlo Cesare Giovannini, through whose exertions the Dresden Gallery in the year 1753, for the sum of 20,000 ducats, obtained its most celebrated

picture, the Madonna of San Sisto by Raphael (N°. 93), which until this time had adorned the wall behind the high altar in the monastic church of San Sisto at Piacenza.

On this side the Alps there was a field of discovery in the immediate neighbourhood of Saxony, namely Bohemia. Firstly in 1741 Graf Waldstein's collection at Dux (268 pictures for 22,000 Gulden) was purchased; in this collection were the masterpiece of the Delft painter Jan Vermeer (N°. 1374) and the two excellent little portraits by Frans Hals (N°s. 1367 and 1368); these were followed in 1742 by 84 pictures from Prague, among them Fr. Snyders great picture of still life with the swan (N°. 1201); but the most important acquisitions from Prague were in the year 1749, when 69 pictures of the Imperial Gallery there, among them Rubens' noble »Boar hunt« (N°. 971) were purchased for Dresden for 50,000 Thalers.

The Secretary of Legation de Brais, and his manager Le Leu who had the advantage of being advised by the noted painter H. Rigaud, after 1742 made Paris the centre of their operations for the purchase of pictures. To begin with, in April of that year a number of valuable pictures from the personal estate of Prince Carignan were purchased for the sum of 86,346 Livres, among them being our two principal pictures by Carlo Dolci (N°s. 509 and 510), Poussin's »Adoration of the Magi« (N°. 726), Rembrandt's Portrait of his wife with a red flower (N°. 1571), Rubens' »Lion hunt« (N°. 981), and his »Garden of love« (N°. 985); in the same year together with other pictures, the portrait of Rubens' sons (N°. 984) was obtained from the Dubreuil collection. When de Brais died in that same year 1742, Le Leu continued the purchases in Paris alone. He sent for example, after 1749, pictures such as Rembrandt's portrait of himself with his wife on his knee (N°. 1568), Dou's »Violin player« (N°. 1716), and a number of Wouwerman's later works (N°s. 1426, 1433, 1453, 1455, 1457, 1472, 1473) to Dresden.

Naturally this extensive purchase of pictures required able managers under the chief direction of Brühl and Heinecken. To fill the vacancy caused by the death of Le Plat in 1742, the Bohemian master Johann Gottfried Riedel, who had been called to Dresden in 1739 as Court Painter, was appointed Inspector of the Royal Picture Gallery conjointly with old Steinhäuser, and Riedel had to begin his work with the superintendence of an enlargement of the building, as the rooms which had hitherto been used were quite inadequate to receive the influx of pictures collected during the past forty years. The alterations were made in the years 1744 to 1746, during which time the pictures were placed in the »Japanese Palace.« The upper part of the »Stallgebäude« (now called Museum Johanneum) was arranged as the Picture Gallery and there the pictures remained until after the middle of the 19th. century. Old Steinhäuser had the pleasure of receiving the art-treasures from Modena which arrived just at the time the new rooms were opened. He then retired into private life, and in his place, the Venetian artist and connoisseur Pietro Guarienti was chosen on September 10th. 1746, to act as inspector with Joh. Gottfried Riedel. Guarienti however died on the 27th. of May 1753, leaving the new inventory in the Italian language unfinished, and in his place, in consequence of the ever increasing press of business, two subinspectors were appointed to assist old Riedel, his son Joh. Ant. Riedel and Matthias Oesterreich, who already held an official position in the Engraving Gallery, and was the compiler of the Inventory of 1754. Old Riedel died on the 12th. of December 1755; and Oesterreich was appointed Director of the Gallery at Sanssouci in 1757. From this year to the beginning of the present century, Joh. Anton Riedel took the sole management of the Gallery, a post which did not tax the strength of one man too heavily, as in consequence of the outbreak of the Seven Years War, the purchase of pictures naturally closed. But he had

enough to do to take care of the pictures during the war; in 1759 by Riedel's direction they were packed in cases and sent to Königstein, and they were not brought back to Dresden till 1763, immediately after the peace of Hubertsburg.

The King and his counsellor Graf Brühl now made immediate preparations for the further acquisition of pictures, but in October of the same year 1763 both died, and with this ended the Saxon purchase of pictures for the rest of the century.

The long reign of Frederick Augustus the Just carries the history of the Dresden Gallery well into the 19th century. Joh. Anton Riedel did not die until 1816. He deserves much credit for his restoration of damaged pictures, and in connection with the Inspector of the Engraving Gallery Chr. Fr. Wenzel he published the »Catalogue des tableaux de la Galerie électorale de Dresde« which was good of its kind, and after 1804 wrote a new complete descriptive catalogue of the Gallery, in two volumes, of which the manuscript is still preserved. Still more important than Riedel's works, was however the first great genuine Gallery publication of engravings, which was published by no less a person than C. H. von Heinecken himself, after 1750. The most celebrated engravers of the time were pressed into the service, most of them engraved their plates at a distance, from drawings made in Dresden by the Court Painter Ch. Hutin. The first volume of this comprehensive work (Receuil d'Estampes d'après les plus celèbres tableaux de la Galerie Royale de Dresde) appeared in 1753; the second followed in 1757; the third not until our own time. Using this work. the »Catalogue« of 1765 and the writings on art-history of Hagedorn, de Piles and d'Argensville as a basis, the secretary of the General-Staff at Dresden, Johann August Lehninger compiled the »Abrégé« which appeared in 1782, and was honoured as the first scientific Catalogue of the

Dresden Gallery, until Jul. Hübner showed the mechanical nature of its origin.

The third period of the Royal Saxon Picture Gallery belongs entirely to the 19th. century. Inspector Joh. Ant. Riedel died, as already mentioned in 1816, but even in 1811 an assistant was given him, the Sub-Inspector Carl Friedrich Demiani, who rose to be Chief-Inspector in 1816. When Demiani died in 1823, Joh. Friedrich Matthäi, a celebrated historical painter of his time, who had been Professor since 1810, and for a time Director of the Royal Academy of Arts, was appointed Director of the Gallery. Under his direction, the most celebrated restorer of that date, Pietro Palmaroli of Rome, was called to Dresden, to restore a number of the most important pictures in the Gallery, a task which he performed with much ability. During Matthäi's direction, and by order of the Minister of State, B. von Lindenau, a thorough examination of the »Reserve« was made in 1834, and on this occasion many fine pictures were brought to light which had either been previously unnoticed, or had been purchased by degrees, and these were assigned to the Gallery, so that in Matthäi's Catalogue of 1835, good of its kind, a considerable increase of the collection can be noticed. During his direction the Gallery-Commission was finally instituted, which in later years having been constituted a public means for purchasing pictures, took part in all further acquisitions to the Gallery, as well as superintending the work of restoration.

When Matthäi died in Vienna, while travelling, on the 23rd. of October, 1845, Julius Schnorr von Carolsfeld an excellent artist, was called from Munich where he was at that time staying, to Dresden, to take the offices of Director of the Academy and of the Gallery. He undertook both offices in the year 1846, and it was only now that the third period of the Dresden Gallery began to grow and show signs of new life, the seed for which had been sown in the previous ten years. The absolute necessity for a

new building had long made itself felt. After long discussion the commission for it was given to Professor Gottfried Semper, at that time Director of the School of Architecture in Dresden; in the year 1847 it was commenced, and in 1855 the new building which contains the present Picture Gallery, was opened to the public. Julius Hübner, at that time, a Member of the Commission and Professor in the Academy, was commissioned to write a new catalogue. The first edition of Hübner's Catalogue appeared in 1856, the fifth in 1880, and in 1884 it was reprinted. Julius Schnorr von Carolsfeld retired from the directorship of the Gallery in 1871, and died in the following year. His successor was Julius Hübner, under whose direction the Gallery remained for ten years. Hübner retired in 1882, and died the same year. He was succeeded by the author of the present Catalogue.

During the period since Schnorr undertook the management, a considerable number of pictures, some old, some modern, from various sources has been added to the Gallery. As to the older pictures, there was a purchase in London of fifteen pictures of the Spanish School, from the personal estate of King Louis Philippe of France, in 1853; among these were masterpieces such as Zurbaran's St. Bonaventura (N°. 705), and Murillo's St. Rodriguez (N°. 713); and in 1860 these were followed by some fine pictures formerly in the possession of the picture-dealer S. Woodburne in London; Piero di Cosimo's »Holy Family« (N°. 20), then attributed to Luca Signorelli, and Lorenzo di Credi's »Holy Family« (N°. 13), later attributed without any reason to Leonardo da Vinci; in 1865 the beautiful little Crucifixion of Dürer (N°. 1879) was purchased in Vienna. Between 1870 and 1880—84, money flowed freely, large sums having been voted from the French war indemnity. Among the old Italian pictures acquired during this time, those specially worthy of notice are, St. Sebastian by Antonello da Messina (N°. 52), the painted pilasters of Luca

Signorelli (N°. 14), the splendid Portrait by Paolo Morando (N°. 60), Mazzolino's brilliant »Christ presented to the people« (N°. 123), and Andrea Mantegna's beautiful »Virgin and Child with the Infant John« (N°. 51); among the Dutch pictures, »Hagar« by Jan Steen (N°. 1727), the »Two Cavaliers« by Th. de Keyser (N°. 1552), the »Still life« by Heda (N°. 1365) and the Landscape by Jan van der Meer van Haarlem (N°. 1516).

The first step towards furthering the purchase of modern pictures was taken by the former Minister of State, and General-Director, von Lindenau, who, in the year 1843, when he retired, devoted 700 Thalers of his pension yearly, to the purchase of pictures for the Gallery, by living artists. For instance the Dresden Gallery has this »Lindenau-Endowment« to thank for A. L. Richter's »Bridal Procession« (N°. 2230), and Julius Hübner's »Golden Age« (N°. 2236).

It was then decided by the Council of the Academy on the 31st. of March 1848, to devote half the receipts of each Academic Exhibition to the purchase of pictures which had been exhibited; and in this manner the Gallery came into possession amongst other pictures, of Grosse's »Leda« (N°. 2277), Kummer's »Scotch Landscape« (N°. 2246), Lier's »Moonlight Landscape« (N°. 2336), and Choulant's »Church of St. Peter« (N°. 2272).

Also through the Public Art Fund, endowed by the country, pictures were acquired in 1860 — 1870; for example, Hübner's »Disputation between Luther and Dr. Eck« (N°. 1238), and Hofmann's »Woman taken in adultery brought before Christ« (N°. 2263).

But it was only after the before-mentioned grant of an important Special Fund, which was principally for the purpose of purchasing good modern pictures, that any number of striking works by living artists, was acquired, and so it is only during the last ten years, that one by one, those modern pictures have been added to the Gallery, which now cause this department to rival

in attraction the older portion. It would lead as away too far to take special notice of these pictures singly. It may here be remarked that the fund at that time voted was expended by 1884, so that since this time the Gallery has been dependent, for the purchase of new pictures, on the sums which may have been voted afresh during each financial epoch.

Side by side with these acquisitions through public funds, we may place since 1880, the purchases from the income derived from the Pröll-Heuer Endowment. The painter Max. Heinr. Ed. Pröll, who was named after his foster-father, the artist's colourman Anton Heuer, Pröll-Heuer, left the Gallery at his death in 1879, a considerable sum as an endowment, from the proceeds of which, pictures approved by the Academic Council, were yearly to be bought from the Dresden Academic Exhibition, and the Gallery has to thank this Endowment for about two dozen of the best pictures by modern masters, acquired during the last few years.

Of bequests and presentations within the last few years, we will only name two, Moritz Winkler's bequest, by means of which, in 1884 nine pictures at once, among them masterpieces of Andreas and Oswald Achenbach (N$^{os.}$ 2306 and 2320) found place in the Gallery; and Professor Bertram's presentation, by which in 1882 it was enriched by five capital pictures of Anton Graff (N$^{os.}$ 2182—2186).

The time has not yet arrived to go into particulars of other circumstances in the history of the administration during the last ten years. The efforts of the present and the results therefrom, must be left to the future to estimate.

PART I.

OLD PICTURES.

TO THE END OF THE 18TH. CENTURY.

Explanatory List

of the signs and abbrevations used in the notes in small type, printed below the description of each picture.

1. In the first place the position of the picture is noted. Capital letters standing first, refer to the large rooms on the first floor; Numbers standing first, refer to the cabinets of all three floors. The different walls are denoted by numbers in the first case, and by small letters in the second. See Plan in the Appendix.
2. The numbers in brackets, in the second place are those of the Catalogue of 1880 and 1884.
3. The capital letter in the third place denotes the material on which the picture is painted: W = wood; C = canvas; Cpr. = copper. Other materials are described in full.
4. The measurements which follow are in meters and centimeters.
5. The star (*) followed by numbers, refers to the official Collection of Engravings of the 18th. and 19th. centuries, which can be purchased singly, or in volumes, from the Secretary in the Entrance-Hall.
6. »Ph.« at the end denotes that the picture in question has been photographed, for the most part either by Adolf Braun & Co. in Dornach, Alsace, or by the Photographische Gesellschaft in Berlin. These cannot be purchased in the Gallery, but at the Art Dealers.

FIRST SECTION.

Byzantine School.*

Christ in Hades. Old Sclavonic inscription. Gold ground. 1
32 d. — (1) — W. — 0,21½ h.; 0,17 w.

The Transfiguration. Greek inscription. Gold ground. 2
32 d. — (2) — W. — 0,38½ h.; 0,28 w.

St. Gregory enthroned. Greek inscription. Gold ground. 3
32 d. — (3) — W. — 0,13½ h.; 0,11 w.

The Virgin and Child. Half-length. Greek inscription. Gold ground. 4
32 d. — (4) — W. — 0,22 h.; 0,17½ w.

* The Early Christian Byzantine School has transmitted to our own times its stiff and mechanical style, in all countries of the Greek Church, not only in those where Greek is spoken, but also in those of the Sclavonic tongue. Although leaving this School its original place at the beginning of the Catalogue, on account of its early commencement, there is no reason to consider that our pictures in particular, though the first three were certainly acquired in the 17th century, are of such high antiquity that they have an especial right to this place.

SECOND SECTION.

Italian Schools.

1. The Italians till the end of the 15th. Century.

A. Florentine School.

School of Giotto di Bondone. Born in 1266; died in 1322 at Florence. Founder of a school.

5 St. John the Baptist in prison, visited by the two disciples.
32 d. — (16) — W. — 0,59½ h; 0,35 w.

6 The three Maries at the Sepulchre.
32 d. — (7) — W. — Circular; 0,19½ h.; 0,20½ w.

School of Fra Giovanni da Fiesole, called Fra Angelico. Born in the Florentine territory 1387; died at Rome 1455.

7 The Annunciation. Gold ground.
1 b. — (19) — W. — 0,27½ h.; 0,44 w.

Sandro Boticelli, Filipepi. Born at Florence in 1446; died there 1510. Scholar of Fra Filippo Lippi.

8 The Virgin and Child with the Infant St. John adoring, in a hall. Three-quarter-length.
1 a. — (35) — W. — 0,89½ h.; 0,73½ w.

9 Four scenes from the life of St. Zenobius. 1. A boy is being run over. 2. The mother takes him to the saint.

3. The saint leads the boy, restored to health, back to his mother. 4. The death of the saint.
1b. — (34) — W. — 0,65½ h.; 1,82 w. — Ph.

School of Sandro Boticelli.

The Virgin and Child surrounded by angels. Three-quarter-length. **10**
32c. — (36) — W. — 0,80½ h.; 0,92 w.

St. John the Evangelist. Bust. **11**
1a. — (32) — W. — 0,47 h.; 0,30½ w. — Ph.

St. John the Baptist. Bust. **12**
1a. — (33) — W. — 0,46½ h.; 0,31 w.

Lorenzo di Credi. Born at Florence 1459; died there 1537. Scholar of Andrea del Verrocchio.

The Virgin and Child with the Infant St. John adoring, in a sleeping apartment. Three-quarter-length. In Dresden hitherto erroneously ascribed to Leonardo da Vinci. See Unabridged Catalogue. **13**
1c. — (39) — W. — 0,38½ h.; 0,31 w. — Ph.

The Virgin on her knees, adoring the Child. **14**
1c. — (44) — W. — 0,87½ h.; 0,65 w. — Ph.

The Virgin and Child enthroned in front of an alcove. On the left St. Sebastian, on the right St. John the Evangelist. **15**
1b. — (45) — W. — 0,75 h.; 1,76½ w. — Ph.

School of Domenico Ghirlandajo. Dom. di Tommaso Bigordi, called Ghirlandajo; born at Florence 1489; died there 1494. Teacher of Michelangelo.

The Virgin adoring the new-born Child, who is reposing between Joseph's knees. **16**
32c. — (38) — W. — Circular; 0,77 h.; 0,74½ w. — Ph.

The Archangel Michael. Three-quarter-length. **17**
1a. — (17) — W. — Circular; 0,22 h. and w.

The Archangel Raphael. Three-quarter-length. **18**
1a. — (18) — W. — Circular; 0,22 h.; 0,21½ w.

School of Filippino Lippi. Born at Prato 1457 or 1458; died at Florence 1504. Follower of his father Fra Filippo Lippi.

19 The Virgin and Child. Half-length.
1a. — (46) — W. on C. — 0,48 h.; 0,37 w. — Ph.

Piero di Cosimo. Born at Florence 1462; died there 1521. Scholar of Cosimo Roselli.

20 The Holy Family with the Infant St. John, near a rock, on which are angels singing. Formerly erroneously ascribed to Signorelli.
D 3. — (24) — W. — Circular; 1,65 h.; 1,63½ w. — Ph.

Raffaellino del Garbo, properly speaking Raffaellino de' Capponi. Born at Florence 1466; died there 1524. Pupil of Filippino Lippi.

21 The Virgin and Child between St. Jerome on the left, and St. Francis on the right. Three-quarter-length.
1c. — (47) — W. — Circular; 0,76 h.; 0,75 w. — Ph.

Uncertain Florentine. End of the 15th. or beginning of the 16th. Century.

22 The Virgin and Child, the latter embraced by St. John.
32c. — (43) — W. — 0,58 h.; 0,47 w. — Ph.

B. Sienese and other Tuscans.

Uncertain Tuscan. 13th. Century.

23 The Virgin and Child enthroned. Gold ground.
32d. — (5) — W. — 0,20½ h.; 0,15 w.

Sano di Pietro. Born at Siena 1406; died there 1481.

24 Part of an altar piece. Gold ground. Half-length figures of the Saviour and the twelve Apostles surround the picture. In the gable, the Virgin giving her girdle to St. Thomas, who kneels beneath. Below, St. Margaret on the left, a Bishop on the right.
32d. — (8) — W. — 0,45 h.; 0,33½ w.

25 A cross painted on a gold ground. In the centre, Christ on the Cross, in the four points, half-length figures of Christ above, the Virgin on the left, St. John on the right, and Mary Magdalene below.
32d. — (9) — W. — 0,53½ h.; 0,43 w.

A cross painted on a gold ground. In the centre, Christ on the Cross. In the points, the Fathers of the Church. **26**
32 d. — (10) — W. — 0,54 h.; 0,43 w.

Uncertain Sienese. 14th. Century.

Presentation in the Temple. The Annunciation in two small medallions above. Black ground. **27**
32 d. — (6) — W. — 0,82 h.; 0,54½ w. — Ph.

The Virgin and Child. Half-length on a gold ground. **28**
32 d. — (11) — W. — 0,27 h.; 0.13 w.

Two wings of an altar piece. 1. On the left, on a gold ground: a) above, St. Lucy and St. Clara; b) below, two holy men. 2. On the right: a) above, on a gold ground, two holy women; b) below, St. Francis. **29**
32 d. — (12) — W. — 0,54½ h.; 0,26 w.

The Virgin. Bust. Gold ground. **30**
32 d. — (13) — W. — 0,35 h.; 0,29 w.

The dead Saviour upright in a sarcophagus. **31**
32 d. — (14) — W. — 0,21½ h.; 0,21 w.

Part of a Gothic altar piece. Gold ground. The Virgin enthroned between two female saints. Above in a medallion, a half-length figure of the Saviour. **32**
32 d. — (15) — W. — 0,46 h.; 0.19½ w.

Uncertain Sienese. 15th. Century.

Holy Family with St. John the Baptist. Half-length. **33**
32 d. — (20) — W. — 0,62½ h.; 0,41½ w.

The Virgin and Child, an angel bringing cherries to the latter. Gold ground. Three-quarter-length. **34**
32 d. — (29) — W. — 0,73½ h.; 0,46½ w.

C. Umbrian School.

Style of Gentile da Fabriano. 1422 in Venice, 1425 in Siena and Orvieto, 1427 in Rome. Umbrian master of the Transition Period.

The Virgin and Child enthroned in front of a marble niche. **35**
1 c. — (30). — W. — 0,69 h.; 0,46½ w. — Ph.

Luca Signorelli. Born at Cortona about 1441; died there 1523.

36 Painted pilaster. Above, the Archangel Raphael with Tobias, in the middle, St. Jerome, below, St. Bernardin of Siena.
1a. — (25a) — W. — 1,29½ h.; 0,11 w. — Ph.

37 Painted pilaster. Above, St. Bernard, in the middle, St. Onophrius, below, St. Dorothy.
1a. — (25b) — W. — 1,29½ h.; 0,11 w. — Ph.

School of Pietro Perugino. P. Vanucci, called Perugino. Born at Citta della Pieve 1446, died at Castel Fontignano 1523. Teacher of Raphael.

38 St. Crispin. Bust.
32d. — (26) — W. — 0,35 h.; 0,23½ w.

39 St. Francis. Black ground.
32d. — (27) — W. — 0,22½ h.; 0,16 w. — Ph.

40 St. Rochus reposing, a dog bringing him bread.
32a. — (28) — W. — 0,22 h.; 0,30 w.

Il Pinturicchio, properly speaking Bernardo di Betto Biagio. Born at Perugia about 1454, died at Siena 1513.

41 Portrait of a boy. Bust.
1c. — (31) — W. — 0,50 h.; 0,35½ w. — Ph.

Attributed to Marco Palmezzano. Born at Forli. As early as 1492, still living in 1543.

42 The Adoration of the Magi. Certainly not by this master.
32d. — (48) — W. — 0,61 h.; 0,45 w. — Catalogue 1835.

D. Ferrarese School.

Francesco Cossa. Living in 1456, at Ferrara and Bologna in 1474. Principal Ferrarese master of the 15th. Century.

43 The Annunciation. Mary and the angel in a richly decorated Renaissance hall. Hitherto as »unknown.« Chief picture of the master.
1b. — (21) — W. — 1,37½ h.; 1,13 w. — Ph.

School of Fr. Cossa.

The birth of Christ. On the right, the procession of the Magi. On the left, rejoicing shepherds. Erroneously as »Florentine School.« **44**
1 b. — (22) — W. — 1,26½ h.; 1,14½ w.

Ercole de' Roberti Grandi. Flourished as early as 1480 in Ferrara, died there 1513.

Christ on the way to Golgotha. **45**
1 b. — (163) — W. — 0,35 h.; 1,17 w. — Ph.

The taking of Christ. **46**
1 b. — (164) — W. — 0,35 h.; 1,17 w. — Ph.

After Ercole de' Roberti Grandi.

Gathering manna in the wilderness. The original in the possession of Lord Dudley in London. **47**
1 b. — (23) — W. — 0,30 h.; 0,65 w.

E. Bolognese School.

Francesco Francia. Fr. Raibolini, called Francia. Born at Bologna 1450; died there 1517.

The baptism of Christ. Signed: FRANCIA AVRIFEX . BON . F . MDVIIII. **48**
D 3. — (505) — W. — 2,09 h.; 1,69 w. — Ph.

The adoration of the Magi. **49**
1 a. — (503) — W. — 0,41 h.; 0,59 w. — Ph.

Giacomo Francia. Born at Bologna 1486; died there 1557. Son and pupil of Fr. Francia.

The Virgin and Child with the Infant St. John. Half-length. Formerly as Perugino, then as Fr. Francia. **50**
1 c. — (504) — W. — 0,57 h.; 0,43½ w. — Ph.

F. The Schools of Venice and its territory.

Andrea Mantegna. Born at Padua 1431; died at Mantua 1506. Founder of a School.

Holy Family with Elizabeth and the Infant St. John. Three-quarter-length. **51**
1 c. — (226) — C. — 0,75½ h.; 0,61½ w. — Ph.

Antonello da Messina. Born at Messina in 1444; died at Venice in 1493. Considered the father of oil painting in Italy.

52 The Martyrdom of St. Sebastian.
D 1. — (227) — Transferred from W. to C. — 1,67 h.; 0,87 w. — Ph.

School of Giovanni Bellini. Born at Padua or Venice 1428; died in Venice 1516. Founder of a School.

53 The Doge Leonardo Loredano. Bust.
2 b. — (229) — W. — 0,70½ h.; 0,55 w. — Ph.

54 The Virgin and Child between St. Peter and St. Helen. Half-length.
R 5. — (230) — W. — 0,84½ h.; 1,07 w.

Girolamo da Santa Croce. Born in Bergamaskischen; died in Venice. Proved to have lived between 1525 and 1549.

55 The adoration of the Infant Christ.
2 a. — (234) — W. — 0,61½ h.; 0,75½ w. — Ph.

56 The martyrdom of St. Lawrence.
2 a. — (235) — W. — 0,64 h.; 0,79 w.

Jacopo de' Barbari. In Germany called Jakob Walch (i. e. »der welsche Jakob«). Born at Venice; died in the Netherlands before 1515.

57 The Saviour in the act of blessing. Bust.
2 b. — (1875) — W. — 0,61 h.; 0,48 w.

58 St. Catherine. Half-length.
2 c. — (1876) — W. — 0,50½ h.; 0,30 w.

59 St. Barbara. Half-length.
2 c. — (1877) — W. — 0,42½ h.; 0,27½ w.

Andrea Previtali. Born about 1480, died in Bergamo 1528. Pupil of Giov. Bellini in Venice.

60 The Virgin and Child with the Infant St. John. Three-quarter-length. Signed below, on the left: *M . D . X.* and (only partially preserved): *Andreas Bergomensis pinxit.*
2 a. — (239) — W. — 0,75½ h.; 1,06 w. — Ph.

Giovanni Battista Cima da Conegliano. Proved to have lived between 1498 and 1508 in Venice and in Friaul.

The Saviour in the act of blessing. Full-length. The inscription is spurious. **61**
D 1. — (236) — W. — 1,52 h.; 0,76½ w. — Inventory 1754. — ✱ I, 6. — Ph.

The Saviour. Bust. **62**
2 c. — (238) — W. — 0,34½ h.; 0,25½ w. — Ph.

The first visit of the Virgin Mary to the Temple. **63**
1 a. — (237) — W. — 1,05 h.; 1,45 w. — Ph.

Pier Francesco Bissolo. Proved to have lived between 1492 and 1530. Pupil of Giov. Bellini in Venice.

The Virgin and Child surrounded by saints. On the left, St. Nicolas of Bari and St. Helen; on the right, the Abbot Antonius and St. Catherine of Alexandria. Three-quarter-length. **64**
D 4. — (231) — W. — 0,92 h.; 1,38 w. — Ph.

Vincenzo Catena, properly speaking Vincenzo Biagio. Born at Treviso; died at Venice 1531. School of Bellini.

The Virgin with the Child on the lap of her mother Anna. Joseph at work. Spurious signature. Formerly erroneously ascribed to Andrea del Sarto. **65**
B 2. — (58) — C. — 1,45½ h.; 2,00 w. — Ph.

Giov. Fr. Caroto. Born at Verona 1470; died there 1546. Pupil of Liberale and Andrea Mantegna.

The Virgin and Child between two angels. Half-length. Spurious inscription. See Unabridged Catalogue. **66**
32 a. — (42) — W. — 0.74½ h.; 0,59½ w. — Ph.

Uncertain Venetian. About 1500.

Joseph and Mary with the Child. Three-quarter-length. **67**
32 c. — (228) — W. — 0,87½ h.; 0,69 w. — Ph.

G. Milanese School.

Style of Ambrogio Borgognone, properly speaking Ambrogio da Fossano. Still working in 1522, near Pavia and in Milan.

68 The Virgin standing in a garden, adoring her Child.
32 b. — (165) — C. — 1,51½ h.; 1,06 w. — Ph.

H. Neapolitan School.

Uncertain Neapolitan. End of the 15th. Century.

69 A young prince. Bust.
32 d. — (615) — W. — 0,31½ h.; 0,20 w

70 A young princess. Bust.
32 d. — (616) — W. — 0,32 h.; 0,20 w.

II. The Italians of the 16th. Century.

A. Florentine School.

After Michelangelo Buonarroti. Born in the Florentine territory 1475; died in Rome 1563. Founder of a School.

71 Leda and the swan. The original was in Fontainebleau, and is probably the picture preserved in the stores of the National Gallery in London.
B 1. — (49) — W. — 1,22 h.; 1,82½ w. — Ph.

72 The scourging of Christ. The original, painted by Sebastian del Piombo from a drawing by Michelangelo, is in the church of S. Pietro in Montorio at Rome.
32 c. — (51) — W. — 0,58½ h.; 0,42½ w.

73 The Holy Family with the Infant St. John. The original is only known through an old engraving.
32 a. — (52) — Cpr. — 0,19 h.; 0,14½ w.

74 The burning of a heretic. Copy of a figure out of Michelangelo's Last Judgment.
C 3. — (50) — C. — 1,86½ h.; 0,97½ w.

Franciabigio, properly speaking Francesco di Cristofano. Born at Florence 1482; died there 1525. Companion of Andrea del Sarto.

75 The letter sent by the hand of Uriah. On the left in the foreground, Bathsheba bathing. On the right above,

David looking down from the house-top. On the right below, Uriah is being despatched with the letter. Monogr. and A . S . MDXXIII.
3 b. — (53) — W. — 0,85 h.; 1,72 w. — Ph.

Andrea del Sarto, properly speaking Andrea Angeli. Born at Florence 1486; died there 1531. Scholar of Piero di Cosimo. Founder of a School.

The betrothal of St. Catherine. Monogram: A. A. **76**
D 4. — (55) — W. — 1,67 h.; 1,22 w. — Ph.

Abraham about to offer up Isaac. Monogram: A. A. **77**
D 3. — (56) — W. — 2,13 h.; 1,59 w. — ✠ I, 8. — Ph.

After Andrea del Sarto.

St. Catherine kneeling. The original in the cathedral at Pisa. **78**
B 2. — (60) — C. — 1,43 h.; 0,63½ w.

St. Margaret kneeling. The original in the cathedral at Pisa. **79**
B 2. — (61) — C. — 1,43 h.; 0,63½ w.

Francesco Ubertini. Born at Florence 1494; died there 1557. Pupil of Perugino, but under the influence of Andrea del Sarto.

The three king's sons who shot at their father's body for the crown. It was adjudged to the youngest, who standing in the middle, has thrown away his bow and arrow and refuses to shoot. **80**
3 b. — (54) — W. — 0,84 h.; 1,95 w. — Ph.

Angelo Bronzino, properly speaking Angelo di Cosimo. Born near Florence in 1502; died in Florence 1572. Florentine academician.

The Grand Duke Cosmo I of Florence. Bust. **81**
3 a. — (63) — W. — 0,58½ h.; 0,44½ w. — Ph.

The Grand Duchess Eleonora. Bust. **82**
3 b. — (64) — W. — 0,39 h.; 0,29 w. — Ph.

Giorgio Vasari. Born at Arezzo 1511; died 1574. — Author of the renowned Lives of the Painters. Founder of the Academy at Florence.

83 Mary and Mary Magdalene with the body of the Saviour. In the four corners, the four Evangelists.
35 d. — (66) — W. — 0,41 h.; 0,28½ w.

Carlo Portelli. Born at Loro; died at Florence 1574. Florentine academician.

84 Moses receiving the tables of the law on Mount Sinai. Originally as »unknown«, later as »Angelo Bronzino.«
3 b. — (62) — W. — 1,39 h.; 0,99½ w. — Ph.

Francesco Salviati, properly speaking Franc. de Rossi. Born at Florence 1510; died there 1563. Friend and imitator of Vasari.

85 The Virgin and Child seated on the floor between four saints.
3 b. — (67) — C. — 1,33 h.; 0,94 w.

Giuseppe Salviati, properly speaking Gius. Porta. Born at Castelnuovo di Garfagnana about 1520; died at Venice 1575. Pupil of Francesco Salviati.

86 Angels weeping over Christ.
5 b. — (352) — C. — 1,08½ h.; 0,87 w. — ✻ II, 12. — Ph.

Battista Naldini. Born at Fiesole 1537; died at Florence 1590. Pupil of Pontormo.

87 The adoration of the shepherds.
B 3. — (68) — W. — 0,81½ h.; 0,63½ w.

88 The adoration of the Magi.
B 3. — (69) — W. — 0,81 h.; 0,63½ w.

Uncertain Florentine. End of the 16th. Century.

89 St. Mary Magdalene. Bust.
3 a. — (41) — W. — 0,63 h.; 0,47½ w.

90 Mary visiting Elizabeth.
R 9. — (59) — C. — 0,60½ h.; 0,50½ w.

B. Sienese School.

Francesco Vanni. Born at Siena 1563, died there 1610. According to others 1565—1609.

91 Holy Family with Elizabeth and the Infant St. John.
32 b. — (70) — C. — 1,25 h.; 1,04½ w. — ✻ I, 25.

Uncertain Sienese. Middle of the 16th. Century.

Holy Family with the Infant St. John. **92**
32 a. — (87) — W. — 0,71½ h.; 0,56½ w. — Ph.

C. Roman School.

Raffaello Santi. Born at Urbino 1483, died at Rome 1520. Pupil of his father Giovanni Santi in Urbino, and of Perugino at Perugia. Founder of a School.

The »Madonna di San Sisto.« The Virgin with the Child, standing on clouds. On the left, His Holiness Pope Sixtus II, on the right, St. Barbara. In the foreground two cherubs leaning on a ledge. Chief picture. **93**
A 1. (80) — C. — 2,65 h.; 1,96 w. — ✻ III, 1. — Ph.

After Raphael by Dionysius Calvaert. See No. 120.

St. Cecilia between four saints. On the left, St. Paul and St. John the Evangelist. On the right, Mary Magdalene and Geminianus. The original in the Pinakothek at Bologna. **94**
D 2. — (82) — C. — 2,36 h.; 1.48 w. — Ph.

After Raphael by A. R. Mengs. See No. 2160.

The prophet Isaiah. The original in St. Agostino at Rome. **95**
D 1. — (86) — C. — 2.45 h.; 1,54 w.

After Raphael by unknown masters.

»La belle jardinière.« The Virgin with the Infant Christ, the Infant St. John worshipping. The original in the Louvre at Paris. **96**
B 3. — (85) — W. — 1,21½ h.; 0,80½ w.

The »Madonna della Sedia.« The Virgin and Child with the Infant St. John. Three-quarter-length. The original in the Pitti Palace at Florence. **97**
B 1. — (83) — W. — Circular: 0.72½ diameter.

The »Madonna mit dem Spruchband.« The Virgin and Child and the Infant St. John. The original (only a picture of the School) is in the Museum at Madrid. **98**
32 a. — (89) — W. — Circular; 0,83½ h.; 0,83 w.

99 The adoration of the Magi. Signed indistinctly R. — 1564. After one of the tapestries in the Vatican.
1 a. — (81) — W. — 0,71 h.; 0,59 w. — Ph.

Supposed to be after Raphael.

100 The adoration of the shepherds.
B 2. — (84) — W. — 0,86 h.; 1,18 w.

Attributed to Raphael's School.

101 Women feasting, with Cupid as an archer. Supposed to be, Ulysses discovering Achilles among the daughters of Licomedes.
1 a. — (88) — W. — 0,24 h.; 0,57 w.

Sebastiano del Piombo, properly speaking Seb. Luciani. Born at Venice about 1485, died at Rome 1547. Pupil of Giorgione in Venice, pupil of Michelangelo in Rome.

102 Christ bearing the cross. Three-quarter-length. The genuineness disputed. The same picture in the Museum at Madrid.
D 1. — (247) — W. — 1,23 h.; 0,96½ w. — Ph.

Giulio Romano, properly speaking Giulio Pippi. Born at Rome 1492; died in Mantua 1546. Principal scholar of Raphael.

103 The »Madonna della Catina«. The Virgin bathing the Child, over whom the little St. John pours water. On the left Elizabeth, on the right Joseph.
B 2. — (95) — W. — 1,61 h.; 1,19½ w. — 1746 Modena. — ✻ I, 9. — Ph.

104 Pan teaching the young Olympos to play the flute.
D 4. — (94) — W. — 2,48 h.; 1,87 w.

Attributed to Polidoro Caldara da Caravaggio. Born at Caravaggio; died at Messina 1543. Pupil of Raphael.

105 A cavalry combat in chiaro oscuro on a shield.
32 a. — (91) — Cpr. — Circular; 0,51½ diameter.

106 Holy Family in a room. Three-quarter-length.
32 c. — (96) — W. — 0,44½ h.; 0,35½ w.

Federigo Baroccio. Born at Urbino 1528; died there 1612. Educated after Raphael and Correggio.

107 Hagar and Ishmael in the desert.
3 c. — (98) — C. — 0,38½ h.; 0,28 w. — Ph.

The Assumption of the Virgin. Signed r.: F. B. **108**
B 3. — (99) — C. — 1,45 h.; 1,11 w.

After Federigo Baroccio.

St. Francis receiving the stigmata. The original in the Pinakothek at Urbino. **109**
35 d. — (101). — C. — 0,64½ h.; 0,46 w.

The Entombment of Christ. The original in S. Croce in Sinigaglia. **110**
35 b. — (103) — C. — 0,55½ h.; 0,35 w.

Attributed to Federigo Baroccio.

Mary Magdalene at the Sepulchre. On the right, in the middle distance, Christ as a gardener. **111**
35 b. — (102) — C. — 0,53½ h.; 0,42½ w.

Il Cavaliere d'Arpino, properly speaking Giuseppe Cesari. Born in Arpino or in Rome 1560; died in Rome 1640. Chief representative of the Roman mannerism.

A battle of the Romans. In the sky, birds of augury. **112**
D 3. — (106) — C. — 2,62 h.; 4,24 w.

D. Bolognese School.

Bartolommeo Ramenghi, called **Bagnacavallo.** Born at Bagnacavallo 1484; died at Bologna 1542. Pupil of Fr. Francia.

The Virgin and Child enthroned on clouds. Below, on the earth (from left to right) the Saints Geminianus, Peter, Paul, and Anthony of Padua. **113**
D 2. — (97) — W. — 2,51 h.; 2,06 w. — Ph.

Luca Longhi. Born at Ravenna 1507; died there 1580.

The Virgin and Child with St. John. Three-quarter-length. **114**
32 a. — (506) — C. — 0,88½ h.; 0,71 w. — Ph.

Prospero Fontana. Born at Bologna 1512; died there 1597. Founder of a School during the period of decadence.

Holy Family with St. Cecilia and a second saint. **115**
32 b. — (507) — W. — 0,75 h.; 0,65 w.

Bartolommeo Passerotti. Born at Bologna 1530; died there 1592. Scholar of T. Zuccaro.

116 Two men, two women and a child at a table. Supposed to be the artist's family. Three-quarter-length.
33 d. — (572) — C. — 1,03½ h.; 1,39½ w.

Orazio Sammacchini. Born at Bologna 1532; died there 1577. Studied Raphael and Michelangelo.

117 Holy Family with St. Catherine and the Infant John.
33 a. — (509) — W. — 0,94½ h.; 0,74½ w. — Ph.

Pellegrino Tibaldi. Born at Bologna 1532; died in Milan 1592. Architect and painter. As a painter probably the pupil of Bartolommeo Ramenghi.

118 An angel appearing to St. Jerome.
C 1. — (508) — C. — 1,71 h.; 1,35 w.

Lorenzo Sabbatini. Born at Bologna about 1533; died about 1577. Influenced by the Roman School.

119 The betrothal of St. Catherine.
32 a. — (535.) — C. — 0,96 h.; 0,74½ W. — Ph.

Dionysius Calvaert. Born at Antwerp about 1556; died at Bologna 1619. Scholar of Prospero Fontana. Founder of a School in Bologna.

120 The Virgin in the clouds above St. Francis (on the left) and St. Dominic (on the right). Signed: 1598. Hitherto erroneously considered Fed. Baroccio. See Unabridged Catalogue.
B 2. — (100) — C. — 1,59½ h.; 1,25 w.

Lavinia Fontana. Born at Bologna 1552, died in Rome 1602. Pupil of her father Prospero Fontana.

121 Holy Family with Elisabeth and St. John. Signed: LAVINIA PROSPERI FONTANA . . . FACIBAT A° MD . . .
4 c. — (514). — W. — 0,40 h.; 0,32 w.

Uncertain Bolognese. 16th. Century.

122 Holy Family with Elisabeth and St. John.
32 a. — (104) — C. — 0,84 h.; 1,11 w.

E. Ferrarese School.

Ludovico Mazzolini. Born at Ferrara about 1479, died there 1528. Scholar of Lorenzo Costa.

Christ presented to the people. **123**
1 a. — (145) — W. — 0,66 h.; 0,43½ w. — Ph.

Dosso Dossi, properly speaking Giovanni di Niccolo Lutero. Born in the Mantuan territory about 1479, died at Ferrara 1542. Pupil of Lorenzo Costa.

St. George on a white horse. Altered and enlarged copy after Raphael's St. George, in the Hermitage at St. Petersburg. Hitherto erroneously considered »Penni.« **124**
D 1. — (93) — C. — 2,05 h.; 1,23 w.

The Archangel Michael warring against Satan. Hitherto erroneously considered »Penni.« **125**
D 1. — (92) — C. — 2,05 h.; 1,18 w. — Ph.

Justice with the scales and fasces. **126**
D 4. — (146) — C. — 2,00 h.; 1,07 w. — Ph.

Peace, with the torch and the horn of plenty. **127**
D 1. — (149) — C. — 2,11 h.; 1,09 w. — Ph.

Below on the earth, the four Fathers of the church, and the patron. Above in the clouds, the coronation of the Virgin. **128**
D 3. — (150) — W. — 3,58 h.; 2,08 w. — ⋇ II, 17. — Ph.

Below on the earth, the four Fathers of the church. Above in the clouds, God the Father with the Virgin. **129**
1 b. — (153) — Transferred from W. to C. — 1,55 h.: 1.16½ w.

School of Dosso Dossi.

One of the Hours with the four steeds of Apollo. **130**
32 d. — (148) — C. — 0,89 h.; 1,55 w.

The dream. A young woman asleep surrounded by fantastic dream-spirits. **131**
32 b. — (151) — C. — 0,82 h.; 1,48 w.

Benvenuto Tisi da Garofalo. Born in the Ferrarese territory 1481, died at Ferrara 1559.

Minerva and Neptune. Signed: 1512 . NOV. **132**
D 1. — (156) — C. — 2,11 h.; 1,40 w. — ⋇ II, 17. — Ph.

133 The Virgin adoring her Child.
D 2. — (160) — C. — 2,44 h.; 1,30 w. — Ph.

134 Below in the landscape SS. Peter (on the left), Bruno (in the middle), George (on the right). Above them in the clouds the Virgin and Child. Signed: BENVENV GAROFALO MDXXX DEC.
D 3. — (161) — C. — 2,84 h.; 1,49 w. — Ph.

135 Venus wounded before Troy, begs Mars for his chariot.
D 4. — (155) — C. — 1,33 h.; 2,38 w. — Ph.

136 Holy Family with Joachim and Anna, Elizabeth and the little St. John.
1 a. — (159) — W. — 0,41 h.; 0,57 w.

137 The Virgin giving the Infant Christ to the kneeling St. Cecilia. On the left SS. Antonius and Bernardin, on the right St. Geminianus.
3 a. — (158) — W. — 0,65 h.; 0,85½ w. — Ph.

138 Bacchanal. On the left Bacchus and Ariadne on their car. In the foreground Silenus mounting a lion. Elephants in the procession.
B 1. — (157) — C. — 2,18 h.; 3,13 w. — Ph.

139 Diana bending over the sleeping Endymion. In Dresden hitherto as Dosso. See Unabridged Catalogue. The genuineness disputed.
32 d. — (147) — C. — 0,94½ h.; 1,54½ w.

School of Garofalo.

140 The youthful Saviour teaching in the Temple.
3 c. — (154) — C. — 0,66½ h.; 0,84½ w.

141 The betrothal of St. Catherine. Dated: M . D . XXX . VII.
3 c. — (162) — W. — 0,68 h.; 0,52½ w.

Girolamo da Carpi. Born at Ferrara 1501, died there about 1561. Pupil of Garofalo.

142 Opportunity (as a youth) and Patience (as a veiled woman). Hitherto erroneously as Girolamo Mazzuoli. Authenticated work of da Carpi. See Unabridged Catalogue.
D 3. — (185) — C. — 2,11 h.; 1,10 w. — Ph.

143 Venus in a shell drawn by swans.
E 2. — (178) — C. — 1,43 h.; 2,67 w.

Judith with the head of Holofernes. Three-quarter-length. In Dresden hitherto wrongly ascribed to Dosso Dossi. See Unabridged Catalogue. **144**

3 b. — (152) — C. — 1,34½ h.; 1,07½ w.

Jove's eagle with the young Ganymede. In Dresden hitherto erroneously ascribed to Francesco Mazzuola (Parmeggianino). **145**

B 2. — (182) — C. — 0,80½ h.; 1,45 w.

Ippolito Scarsellino. Born at Ferrara 1551, died there 1620.

The flight into Egypt. **146**

3 a. — (187) — C. — 0,53¼ h.; 0,78½ w.

The Holy Family in the carpenter's workshop. **147**

3 a. — (188) — C. — 0,53½ h.; 0,79 w.

Holy Family with SS. Barbara and Carl Borromaeus. **148**

D 4. — (189) — C. — 1,96 h.; 2,19 w. — ✻ II, 27.

The Virgin and Child with SS. Clara and Catherine. On the left St. Francis, on the right St. Anthony. **149**

35 d. — (190) — Cpr. — 0,34 h.; 0,28½ w.

F. The Schools of Parma and Modena.

Antonio Allegri da Correggio. Called Correggio. Born at Correggio 1494, died there 1534. Sprang from the Ferrarese-Bolognese School. Founder of a School in Parma.

The Madonna of St. Francis. The Virgin and Child enthroned under an arch, the Virgin stretching out her right hand over the head of St. Francis worshipping on the left. Near the latter St. Anthony. On the right St. John the Baptist and St. Catherine. Signed: ANTOIVS DE ALEGRIS . P. **150**

D 1. — (168) — W. — 2,99 h.; 2,45½ w. — ✻ I, 1. — Ph.

The Madonna of St. Sebastian. The Virgin with the Child bending from the clouds. In the foreground on the left St. Sebastian, in the middle St. Geminianus, on the right St. Rochus. **151**

D 1. — (169) — W. — 2,65 h.; 1,61 w. — ✻ I, 3. — Ph.

152 »La Notte« (the holy night). The Virgin holds the newborn Saviour over the manger. On the left in the foreground, shepherds and a maid. Above them a company of angels. On the right Joseph with the ass.
D 1. — (171) — W. — 2,56½ h.; 1,88 w. — ⁂ II, 1. — Ph.

153 The Madonna of St. George. The Virgin and Child enthroned in a cupola. On the left St. John the Baptist and St. Geminianus. On the right St. George, with whose weapons little angels are playing, and St. Peter the Martyr.
D 1. — (172) — W. — 2,85 h.; 1,90 w. — ⁂ I, 2. — Ph.

154 The repentant Magdalene resting under some rocks, reading. Modern research on the subject of Correggio, no longer considers this to be a work of that master, but it may be one of many copies after a lost original by Correggio. See Unabridged Catalogue.
3 c. — (170) — Cpr. — 0,29 h.; 0,39½ w. — ⁂ I, 4. — Ph.

Attributed to Correggio.

155 Portrait of an elderly gentleman with a book. Supposed to be the »Physician of Correggio.« — No longer considered one of Correggio's pictures by any connoisseur. Probably of Ferrarese origin, perhaps by Dosso Dossi. For further information see Unabridged Catalogue.
3 c. — (173) — W. — 0,82 h.; 0,69 w. — ⁂ II, 2. — Ph.

After Antonio Allegri da Correggio.

156 »La Madonna della Cesta.« Holy Family, near them a basket. The original in the National Gallery in London.
3 c. — (176) — W. — 0,35½ h.; 0,25½ w.

157 The betrothal of St. Catherine. On the right St. Sebastian. Three-quarter-length. The original in the Louvre at Paris.
B 1. — (177) — C. — 1,01 h.; 1,01 w.

School of Antonio Allegri da Correggio.

158 Half-length figure of a reading saint.
3 c. — (174) — W. — 0,68 h.; 0,54½ w. — Ph.

159 On the left the kneeling St. George, to whom the Virgin is giving the Infant Christ. On the right an angel is

leading up the little St. John. — Hitherto erroneously considered a copy of Girolamo Mazzuola after an original of Correggio. See Unabridged Catalogue.
B 2. — (184) — C. — 1,56½ h.; 1,33 w. — ✻ II, 4. — Ph.

Francesco Mazzuola, called il Parmeggianino. Born at Parma 1504, died there 1540. Developed under the influence of Correggio.

The Virgin and Child in the clouds above St. Stephen (on the left) and St. John the Baptist (on the right). **160**
D 4. — (180) — W. — 2,53 h.; 1,61 w.

»La Madonna della Rosa«. The Virgin with the Child Jesus who is giving her a rose. Three-quarter-length. **161**
B 2. — (181) — W. — 1,09 h.; 0,88½ w. — ✻ II, 3. — Ph.

A young man with a palm. Half-length. **162**
B 1. — (397) — C. — 1,02 h.; 0,68½ w.

After Francesco Mazzuola, called il Parmeggianino.

Eros cutting his bow, with two cupids. — The original by Parmeggianino (not Correggio) in the Imperial Gallery at Vienna. **163**
D 4. — (175) — C. — 1,35½ h.; 0,64½ w. — Ph.

School of Parmeggianino.

The Virgin with the two Children. **164**
36 b. — (183) — C. — 0,46½ h.: 0,36½ w.

Niccolo Abati or **dell' Abate.** Born at Modena about 1512, died at Fontainebleau 1571. Developed under the influence of Correggio.

The martyrdom of the Apostles Peter and Paul. **165**
D 1. — (186) — W. — 3,63½ h.: 1.98 w. — ✻ I, 6. — Ph.

Girolamo Mazzuola, properly speaking Gir. Bedolo. Born in Parma, died before 1573. Developed contemporaneously with Parmeggianino.

The Virgin and Child and St. John between St. Sebastian (on the right), and St. Francis (on the left). Formerly erroneously ascribed to Parmeggianino. **166**
C 2. — (179) — W. — 1,68 h.: 0.95½ w.

Bartolommeo Schedoni. Born at Modena, died at Parma 1615. Supposed to have been a pupil of the Carracci in Bologna.

167 Repose on the flight into Egypt.
35 a. — (191) — W. — 0,41½ h.; 0,52 w.

G. The Schools of Venice and its territory.

Tiziano Vecelli. Born at Pieve di Cadore 1477, died at Venice 1576. Pupil of Bellini. Founder of a School in Venice.

168 The Virgin and Child with four saints: on the left St. John the Baptist; on the right Mary Magdalene, SS. Paul and Jerome. Three-quarter-length. See Unabridged Catalogue.
E 2. — (249) — W. — 1,38 h.; 1,91½ w. — ✻ II, 8. — Ph.

169 The Tribute money. The Saviour with the Jew who is showing him the coin. Half-length. Signed: TICIANVS . F.
2 c. — (248) — W. — 0,75 h.; 0,56 w. — ✻ III, 29. — Ph.

170 Titian's daughter Lavinia as bride. Three-quarter-length.
E 2. — (255) — C. — 1,02 h.; 0,86 w. — ✻ I, 12. — Ph.

171 Titian's daughter Lavinia as matron. Three-quarter-length.
E 2. — (256) — C. — 1,03 h.; 0,86½ w. — ✻ I, 13. — Ph.

172 Portrait of a man with a palm. Three-quarter-length. Signed: MDLXI .... TITIANVS PICTOR ET ÆQVES · CÆSARIS.
E 2. — (254) — C. — 1,38 h.; 1,16 w. — Ph.

173 Portrait of a young girl with a vase. Three-quarter-length.
E 3. — (252) — C. — 0,99½ h.; 0,87 w. — ✻ III, 38. — Ph.

174 Portrait of a lady in mourning. Three-quarter-length. — The authenticity as a Titian disputed.
E 3. — (253) — C. — 1,04 h.; 0,87 w. — ✻ I, 11. — Ph.

175 The Holy Family with the family of the patron. Three-quarter-length. — The authenticity disputed. See Unabridged Catalogue.
2 b. — (250) — C. — 1,18 h.; 1,61 w. — ✻ I, 10. — Ph.

176 Portrait of a lady in a red dress. Three-quarter-length. The authenticity as a Titian disputed.
E 2. — (257) — C. — 1,35 h.; 0,89½ w.

After Titian.

Venus upon her couch crowned by Cupid. At her feet a lute player. Altered replica of the School. An original in the Museum at Madrid. See Unabridged Catalogue. **177**
E 3. — (251) — C. — 1,42 h.; 2,08 w. — Ph.

Venus, for whom Cupid is holding a looking-glass. Three-quarter-length. Altered replica of the School. Original in the Hermitage at St. Petersburg. **178**
34 a. — (258) — C. — 1,15 h.; 1,00 w. — Ph.

Venus for whom Cupid is holding a mirror. Three-quarter-length. Altered replica of the School. Original in the Hermitage at St. Petersburg. **179**
34 a. — (259) — C. — 1,31 h.; 0,93½ w. — Ph.

Tobias with the angel. The original in S. Marciliano at Venice. **180**
S 1. — (260) — C. — 1,69½ h.; 1,16 w.

Christ and the disciples at Emmaus. The original in the Louvre at Paris. **181**
35 a. — (263) — C. — 1,69½ h.; 2,37½ w.

Venus detaining Adonis. Altered copy. Original in the Museum at Madrid. **182**
35 a. — (264) — C. — 1,38 h.; 1,60 w.

Venus embracing Adonis. Free alteration of Titian's composition. **183**
R 2. — (261) — C. — 1,91 h.; 1,66½ w.

Christ presented to the people. Three-quarter-length. Altered copy. Perhaps by Francesco Vecelli. Original in the Museum at Madrid. **184**
E 3. — (265) — C. — 0,84 h.; 0,76½ w.

Giorgio Barbarelli, called Giorgione. Born at Castelfranco 1478, died at Venice 1511. Next to Titian, Bellini's chief pupil.

Venus sleeping, in a rich landscape. Formerly as an original by Titian. By Hübner as a copy (probably by Sassoferrato) after Titian, but undoubtedly a good original, and actually as Morelli (Lermolieff) first proved, an original mentioned in the 16th. Century, begun by **185**

Giorgione and finished by Titian. Further particulars in Unabridged Catalogue.
E 2. — (262) — C. — 1,08½ h.; 1,75 w. — Ph.

After Giorgione.

186 An old astrologer casting the horoscope of a boy.
32 c. — (244) — C. — 1,32½ h.; 1,92 w. — Ph.

187 The judgment of Paris.
35 c. — (246) — C. — 0,52½ h.; 0,67½ w.

Jacopo Palma the elder, called **Palma Vecchio.** Born near Bergamo about 1480; died at Venice 1528. Pupil of Giovanni Bellini.

188 The Virgin and Child with St. John the Baptist and St. Catherine. Half-length.
2 a. — (270) — W. — 0,67 h.; 0,97½ w. — Ph.

189 The three sisters. Three-quarter-length.
2 c. — (268) — W. — 0,89 h.; 1,23 w. — ⁂ III, 14. — Ph.

190 Venus reposing, in a rich landscape.
E 3. — (269) — C. — 1,14 h.; 1,87 w. — Ph.

191 Holy Family with the little St. John and St. Catherine.
2 a. — (267) — W. — 0,75½ h.; 1,06 w. — Ph.

192 Jacob saluting Rachel. Hitherto erroneously as Giorgione. Further particulars in Unabridged Catalogue.
E 4. — (240) — C. — 1,46½ h.; 2,50½ w. — ⁂ III, 16. — Ph.

School of Palma Vecchio.

193 The Virgin and Child surrounded by saints. On the left SS. John the Baptist and Francis, on the right SS. Joseph (?) and Catherine; these saints half-length. Erroneously ascribed to Giovanni Buonconsiglio (called Marescalco).
2 b. — (233) — W. — 1,00 h.; 1,41½ w. — Ph.

194 Two lovers. Half-length.
R 14. — (266) — C. — 0,86½ h.; 0,73½ w.

Lorenzo Lotto. Born at Treviso about 1480, died probably at Loreto after 1555. Originally pupil of Bellini.

The Virgin and Child between saints. On the right St. Francis and St. Clara. On the left two holy men. Early picture of this master. Signed: L . LOTVS . F. **195**
3 a. — (2317) — W. — 0,85 h.; 1,03 w. — Ph.

Style of Lotto's later period.

The martyrdom of St. Sebastian. Formerly erroneously as »Feti.« **196**
C 3. — (118) — C. — 1,89 h.; 1,08 w.

After Lorenzo Lotto.

The woman taken in adultery brought before Christ. Three-quarter-length. The original in the Louvre at Paris. **197**
R 9. — (502) — C. — 1,10½ h.; 1,34 w.

Giovanni Antonio da Pordenone, properly speaking de' Sacchi (also Corticelli, Licinio, Regillo). Born at Pordenone 1483; died at Ferrara 1536. Principal master of Friaul.

A lady in mourning. Bust. **198**
2 a. — (276) — C. — 0,61 h.; 0,54 w. — ✳ III, 3. — Ph.

The calling of the Apostle Matthew. Half-length. **199**
R 11. — (277) — C. — 1,99½ h.; 1,18 w.

Bernardino Licinio da Pordenone. Born at Pordenone, died after 1542. Pupil of the preceding.

Portrait of a lady in a red dress. Half-length. Signed: B . LICINI . F . MDXXXIII. **200**
E 3. — (278) — C. — 0,99 h.; 0,83 w. — Ph.

Paolo Morando. Called il Cavazzola. Born at Verona 1486, died there 1522. Pupil of Domenico Morone.

Portrait of a beardless gentleman in a hat. Half-length. **201**
3 a. — (232) — C. — 0,93 h.; 0,75½ w. — Ph.

After Moretto. Aless. Bonovicini, called il Moretto. Born at Brescia 1498, died there 1555. Pupil of Romanino.

The Virgin, standing, in a white robe. Hitherto erroneously as original. It is the copy of a part only of the celebrated Madonna of this master, at Baitone near Brescia. **202**
D 1. — (279) — C. — 2,14 h.; 1,47 w. — Ph.

Paris Bordone. Born at Treviso about 1500, died at Venice 1571. Titian's most celebrated pupil in Venice.

203 Apollo between Marsyas and Midas. Three-quarter-length.
2 b. — (280) — C. — 0,98 h.; 0,81½ w.

204 Diana as huntress surrounded by her nymphs. Three-quarter-length.
D 4. — (281) — C. — 1,16 h.; 1,87 w.

205 Holy Family with Elizabeth and the little St. John. Near them St. Jerome.
2 b. — (283) — C. — 1,13 h.; 1,50 w. — Ph.

Style of Paris Bordone.

206 Samson fighting with the Philistines.
32 a. — (284) — C. — 1,55 h.; 2,19 w.

Giov. Batt. Moroni. Born not far from Bergamo 1525, died there 1578. Pupil of Moretto at Brescia.

207 Portrait of a gentleman with a short beard. Three-quarter-length.
E 2. — (292) — C. — 1,10 h.; 0,78 w. — Ph.

Bonifazio Veronese the elder. Born at Verona, died at Venice 1540. Pupil of Palma Vecchio.

208 The finding of Moses.
D 2. — (286) — C. — 1,01 h.; 1,39 w. — Ph.

209 Half-length figure of the Saviour with the globe.
D 1. — (288) — C. — 0,79½ h.; 0,67½ w.

Bonifazio Veronese the younger. Born probably at Verona, died at Venice 1553. Pupil of the preceding.

210 The adoration of the shepherds. Hitherto erroneously as »Giorgione.« See Unabridged Catalogue.
D 2. — (241) — W. — 1,02½ h.; 1,49 w. — Ph.

211 Holy Family with Elizabeth and the little St. John, near them St. Catherine.
2 b. — (271) — W. — 1,07 h.; 1,34 w. — Ph.

Bonifazio Veneziano. Worked in Venice after 1579. Probably son and pupil of one of the two preceding.

212 The raising of Lazarus.
34 a. — (289) — C. — 1,32½ h.; 2,00 w.

The Virgin and Child with St. Catherine. On the left SS. Peter and Anthony. **213**
D 4. — (287) — C. — 1,09 h.; 1,52 w. — Ph.

Polidoro Lanzani. Called Polid. Veneziano. Worked in Venice about the middle of the 16th Century. Scholar of Titian.

The Virgin and Child, to whom a nobleman is bringing his child. On the right St. Mary Magdalene. **214**
2 c. — (290) — C. — 1,21½ h.; 1,74½ w. — Ph.

The betrothal of St. Catherine. **215**
B 1. — (291) — C. — 1,08½ h.; 1,32½ w.

The Virgin adoring her Child. Certainly rather by Polidoro, than by Bordone, as hitherto supposed. **216**
2 c. — (282) — W. — 0,51 h.; 0,38 w.

Uncertain Venetian. Middle of the 16th Century.

Generosity, an allegory. Grey chiaro oscuro. **217**
R 14. — (285) — C. — 1,27½ h.; 1,06 w.

Judith with the head of Holofernes. Half-length. **218**
36 d. — (245) — C. — 0,76 h.; 0,61 w.

Portrait of a man with a black beard. Half-length. Hitherto erroneously as Giorgione. **219**
E 3. — (243) — C. — 0,90 h.; 0,72½ w. — Ph.

The Virgin and Child to whom St. John is giving flowers. On the right a saint in a black cowl. Three-quarter-length. **220**
32 b. — (494) — C. — 0,76 h.; 1,00½ w.

Brescian Masters. Middle of the 16th Century.

A married couple. Busts. Hitherto erroneously as »Giorgione.« **221**
E 3. — (242) — W. — 0,52 h.; 0,67½ w. — Ph.

Christ bearing the cross. Half-length. Hitherto erroneously as Rocco Marconi. **222**
32 a. — (275) — C. — 0,87½ h.; 1,08 w. — Ph.

Paolo Farinati. Born at Verona 1522, died there 1606. Developed contemporaneously with Paolo Veronese.

The presentation in the Temple. Hitherto as Paolo Veronese. See Unabridged Catalogue. **223**
C 1. — (341) — C. — 1,83 h.; 4,15 w. — Ph.

Paolo Caliari, called **Paolo Veronese.** Born at Verona 1528, died at Venice 1588. Founder of a School.

224 Faith Hope and Charity conduct the Cuccina Family to the Madonna, who is enthroned between St. John the Baptist and St. Jerome.
E 3. — (327) — C. — 1,66 h.; 3,14 w. — ✻ I, 15. — Ph.

225 The adoration of the Kings.
E 1. — (325) — C. — 2,04½ h.; 4,55 w. — ✻ I, 14. — Ph.

226 The marriage at Cana.
E 1. — (326) — C. — 2,05 h.; 4,55 w. — ✻ II, 9. — Ph.

227 Christ bearing the cross.
E 3. — (328) — C. — 1,66 h.; 4,14 w. — ✻ I, 16. — Ph.

228 The centurion of Capernaum before the Saviour.
D 3. — (329) — C. — 1,78 h.; 2,75 w. — Ph.

229 The finding of Moses.
D 3. — (330) — C. — 1,78 h.; 2,77 w. — Ph.

230 The good Samaritan.
F 1. — (332) — C. — 1,67½ h.; 2,53 w.

231 The Crucifixion of Christ. On the left and right the crosses with the malefactors.
5 c. — (333) — C. — 0,46½ h.; 0,34½ w.

232 The Crucifixion of Christ. All three crosses to the right.
C 1. — (334) — C. — 0,98 . h.; 0,76 w. — Ph.

233 Christ with the disciples at Emmaus.
E 4. — (335) — C. — 1,20½ h.; 1,18½ w. — Ph.

234 Leda and the swan.
C 3. — (239) — C. — 1,06 h.; 0,90½ w. — Ph.

235 The risen Saviour, above his tomb.
33 c. — (336) — C. — 1,36½ h.; 1,04 w.

236 Portrait of Daniele Barbaro. Three-quarter-length.
E 4. — (340) — C. — 1,32½ h.; 1,02 w. — ✻ II, 10. — Ph.

237 Susanna bathing.
C 3. — (331) — C. — 1,25½ h.; 1,04½ w. — Ph.

After Paolo Veronese.

238 Venus with Adonis slumbering in her lap. The original in the Museum at Madrid.
R 17. — (348) — C. — 1,46 h.; 1,84½ w.

The apotheosis of Venice. Sketch from the painting on the ceiling in the Doge's Palace at Venice. **239**
R 8. — (499) — Paper on C. — 1,27½ h.; 0,80½ w.

The Heirs of Paolo Veronese. Paolo's brother Benedetto Caliari (1538—1598) and his sons Gabriele (1568—1631) and Carletto (1570—1596) continued his studio after his death, under the name of »Heredes Paoli.«

Labour crowned by Riches. Allegory. **240**
R 12. — (343) — C. — 1,66½ h.; 2,32½ w.

Holy Family with St. Anna and the little St. John. **241**
35 b. — (344) — C. — 1,65½ h.; 1,32½ w.

The baptism of Christ. **242**
33 b. — (345) — C. — 1,04½ h.; 1,01½ w.

Jupiter, changed into a bull carries off the beautiful Europa. **243**
Directions-Zimmer. — (342) — C. — 3,21 h.; 2,89 w.

School of Paolo Veronese.

Venus with Adonis who is bending down to her. **244**
C 1. — (338) — C. — 0,75½ h.; 0,86 w.

Portrait of a boy with a rattle. **245**
3 a. — (347) — C. — 0,54 h.; 0,40 w. — Ph.

Christ's entry into Jerusalem. Hitherto without reason connected with G. A. Fasolo. **246**
35 c. — (350) — C. — 0,55 h.; 0,97½ w.

Martyrdom of St. Catherine. **247**
2 a. — (337) — C. — 0,65½ h.; 0,81 w.

Adoration of the Kings. **248**
35 d. — (346) — C. — 1,05½ h.; 0,81 w.

Giovanni Antonio Fasolo. Born at Vicenza 1528, died there 1572. Successor of Paolo Veronese.

Portrait of a richly dressed lady. Three-quarter-length. **249**
E 3. — (349) — W. — 1,32 h.; 1,13 w.

Jacopo Palma the younger, named **Palma Giovine.** Born at Venice 1544, died there 1628. Great-nephew of Palma Vecchio.

The first visit of the Virgin Mary to the Temple. **250**
C 3. — (272) — C. — 1.80 h.: 3.52 w.

251 St. Sebastian.
F 4. — (273) — C. — 1,67½ h.; 1,17 w.

252 Crucifixion of St. Andrew.
D 2. — (274) — C. — 1,65 h.; 2,63½ w.

Jacopo da Ponte, called **Bassano.** Born at Bassano 1510, died there 1592. Founder of a School in Bassano.

253 The Israelites journeying through the wilderness.
E 4. — (296) — C. — 1,83 h.; 2,78 w.

254 Young Tobias returning home.
E 4. — (295) — C. — 1,78 h.; 2,78 w.

255 Noah's ark. The animals in pairs, going into it.
36 c. — (294) — C. — 1,22½ h.; 1,79½ w.

256 Moses and the Israelites at the rock from which water flowed.
E 3. — (298) — C. — 1,13 h.; 1,75 w.

257 Lot's flight from Sodom.
35 c. — (297) — C. — 1,40 h.; 1,27½ w.

258 The conversion of Saul.
35 d. — (300) — C. — 1,80½ h.; 1,12½ w.

259 The message of good tidings to the shepherds.
36 c. — (299) — C. — 1,32½ h.; 1,83 w.

Studio of Jacopo Bassano.

260 The Israelites in the wilderness. Replica of picture No. 253.
35 a. — (293) — C. — 1,25 h.; 1,75½ w. — Ph.

261 Noah's ark. Altered replica of picture No. 255. Without sufficient reason ascribed to Leandro Bassano.
35 c. — (306) — C. — 1,28½ h.; 1,17 w.

262 A shepherd's family.
35 d. — (311) — C. — 0,30½ h.; 0,44 w.

263 Christ appearing as a gardener to Mary Magdalene. Without sufficient reason ascribed to Francesco Bassano.
R 11. — (304) — C. — 0,78½ h.; 1,17½ w.

Jacobo Robusti, called **il Tintoretto.** Born at Venice 1519, died there 1594. Endeavoured to combine the drawing of Michelangelo with the colouring of Titian.

264 The woman taken in adultery, before Christ.
E 3. — (319) — C. — 1,89 h.; 3,55 w. — ✻ II, 11.

Six women with musical instruments. **265**
E 4. — (318) — C. — 1,44½ h.; 2,13 w. — Ph.

The downfall of the angels. **266**
E 2. — (316) — C. — 3,18 h.; 2,20 w.

Holy Family with St. Catherine and the patron worshipping. **267**
Three-quarter-length.
D 4. — (313) — C. — 1,02 h.; 1,55½ w. — Ph.

In the heaven above, the Virgin with the Infant Saviour. **268**
Below on the earth, on the left SS. Barbara and Chrysostom with a chorister, on the right SS. Catherine and Augustine.
C 2. — (312) — C. — 4,57 h.; 2,35 w.

A knight in armour rescuing two naked women from a tower, in a boat. **269**
E 4. — (315) — C. — 1,59 h.; 2,51 w. — Ph.

Double portrait of an old and a young man. Three-quarter-length. **270**
D 2. — (314) — C. — 0,99½ h.; 1,21 w.

Apollo with the Muses and the Hours on Parnassus. **271**
E 3. — (317) — C. — 2,14 h.; 3,25 w.

After Tintoretto.

The uplifting of the brazen serpent. **272**
R 11. — (122) — C. — 1,64 h.; 0,90 w.

Susanna bathing. **273**
S 1. — (320) — C. — 2,16 h.; 1,59 w.

Andrea Schiavone, properly speaking Andrea Meldolla. Born at Sebenico about 1522, died at Venice 1582. Pupil of Titian.

The dead Christ, supported by two men and an angel. **274**
Three-quarter-length.
5 b. — (321) — C. — 1,05½ h.; 0,88½ w. — Ph.

The Holy Family with the little St. John, worshipped by three figures with a chalice and a flagon. **275**
4 a. — (322) — C. — 0,85½ h.; 0,68½ w.

Domenico Theotocopuli, called **il Greco**. Born in Greece 1548, died in Toledo 1625. Pupil of Titian in Venice. Later became a Spaniard.

276 Christ healing the blind man. Hitherto considered »Leandro Bassano«, but an early work of il Greco. See Unabridged Catalogue.
2 a. — (305) — W. — 0,65½ h.; 0,84 w.

Francesco Bassano, properly speaking da Ponte. Born at Bassano 1549, died at Venice 1592. Pupil of his father Jacopo.

277 Christ driving the money-changers out of the Temple. Signed: FRANC . BASS . F.
C 1. — (301) — C. — 0,67½ h.; 0,85½ w. — ✻ II, 13.

278 The adoration of the shepherds.
2 a. — (302) — C. — 0,68 h.; 1,09½ w. — ✻ II, 14.

279 The assumption of the Virgin.
36 a. — (303) — C. — 1,73 h.; 1,18 w.

Leandro Bassano, properly speaking da Ponte. Born at Bassano 1558, died at Venice 1623. Pupil of his father Jacopo.

280 Christ bearing his cross. Bust. Signed: LEANDER A PONTE BASS^{S} EQVES . F.
D 1. — (307) — C. — 0,81½ h.; 0,67 w.

281 Portrait of a Doge. Three-quarter-length. Signed: LEANDER BASS . FACIEBAT.
C 2. — (308) — C. — 1,34 h.; 1,11½ w.

282 Portrait of the wife of a Doge. Three-quarter-length. Signed: LEANDER . BASS . F.
C 2. — (309) — C. — 1,34 h.; 1,11½ w.

283 Portrait of a gentleman writing. Three-quarter-length. Signed: LEANDER A PONTE BASS^{S} EQVES . F.
D 2. — (310) — C. — 0,92 h.; 1,07½ w. — Ph.

Pietro Marescalco, called **Lo Spada.** Born at Feltre; was working about 1576 in the Venetian territory.

284 The daughter of Herodias with the head of the Baptist, before her parents who are feasting. Signed: PETRVS . DE . MARESCAL^{IS} . P . M . D . LXXVI.
R 5. — (324) — C. — 0,89 h.; 0,88½ w.

Attributed to Pietro Marescalco.

The Queen of Sheba before Solomon. **285**
R 8. — (323) — W. — 0,68½ h.; 0,56½ w.

Claudio Ridolfi. Born at Verona 1560, died at Corinaldo 1644. Pupil of Paolo Veronese and Fed. Baroccio.

The Annunciation. **286**
35 a. — (355) — C. — 0,70½ h.; 0,56 w.

Uncertain Venetian. End of the 16th. Century.

The adoration of the Kings. **287**
35 c. — (351) — C. — 0,56 h.; 0,98½ w.

Venus reposing, with Cupid. **288**
R 3. — (493) — C. — 1,31½ h.; 2,02½ w.

Venus reposing, with Cupid. **289**
R 14. — (495) — C. — 0,60½ h.; 0,73½ w.

The betrothal of St. Catherine. Three-quarter-length. **290**
32 c. — (498) — C. — 0,87 h.; 0,79 w.

The Virgin giving her girdle to St. Thomas. **291**
36 d. — (497) — C. — 2,75½ h.; 1,21 w.

H. Milanese School.

School of Leonardo da Vinci. Born in the Florentine territory 1452, died in France 1519. Pupil of Andrea Verrocchio in Florence. Founder of a School in Milan.

The daughter of Herodias with the head of John the Baptist. Half-length. **292**
3 a. — (40) — W. — 1,03½ h.; 0,62 w. — ✻ III, 46. — Ph.

Attributed to Gaudenzio Ferrari. Born at Valdeggia 1481, died at Milan about 1546. Under the influence of Leonardo and Raphael.

Holy Family. Three-quarter-length. **293**
3 a. — (167) — W. — 0,62 h.; 0,47 w. — Ph.

J. Uncertain North Italian Schools.

Uncertain North Italian. Beginning of the 16th Century.

294 Galatea standing on a dolphin. Believed by some to be of German origin. See Unabridged Catalogue.
32 a. — (37) — W. — 1,29 h.; 0,53½ w. — Ph.

Uncertain North Italian. Middle of the 16th Century.

295 The Virgin with the Child Jesus whom the little St. John is embracing. Certainly not by Vicenzo Tamagni da San Gimignano (1492—1520), to whom it has hitherto been ascribed, but of later origin.
1 c. — (90) — W. — 0,52 h.; 0,39 w. — Ph.

296 The Virgin with the dead body of the Saviour at the foot of the cross. Certainly not by Andrea del Sarto, to whom it was ascribed.
32 a. — (57) — C.; originally W. — 0,25 h.; 0,20½ w.

297 Lamentation over Christ. Certainly neither by Fr. Squarcione nor by Micchele Coltellini to whom it was ascribed.
32 d. — (225) — W. — 0,69 h.; 0,53 w.

Uncertain North Italian. End of the 16th Century.

298 The dead Christ, supported by three angels.
32 a. — (353) — Cpr. — 0,25 h.; 0,20 w.

299 St. Margaret kneeling.
D 4. — (105) — C. — 1,73 h.; 1,28 w.

Supposed North Italian of the 16th Century.

300 Double portrait of a married couple. Three-quarter-length. Probably modern imitation. See Unabridged Catalogue.
32 d. — (166) — C. — 1,07 h.; 0,87½ w.

III. The Italians of the 17th. and 18th. Centuries.

A. The Bolognese School.

Ludovico Carracci. Born at Bologna 1555, died there 1619. Scholar of Prospero Fontana. Founder of the Eclectic School.

Repose on the flight into Egypt. The authenticity is not certain; undoubtedly however belonging to the School of the Carracci. **301**

4 b. — (516) — C. — 0,72½ h.; 0,50 w.

Annibale Carracci. Born at Bologna 1560, died at Rome 1609. Founder of a School together with the above, his teacher.

Christ with the crown of thorns, supported by angels. Lately erroneously ascribed to Ludovico Carracci; proved to be an early work of Annibale. For further particulars see Unabridged Catalogue. **302**

F 2. — (515) — C. — 0,85½ h.; 1,00 w. — ✻ I, 18. — Ph.

The assumption of the Virgin. Dated: M . D . LXXXVII. **303**

F 1. — (518) — C. — 3,81 h.; 2,45 w. — ✻ I, 19.

The Madonna enthroned on high. At her feet on the left, St. Matthew the Evangelist with an angel, in the middle St. Francis, on the right St. John the Baptist. Signed: HANNIBAL CARRACTIVS BON . F . MDLXXXVIII. **304**

F 3. — (519) — C. — 3,84 h.; 2,55 w. — ✻ I, 21.

St. Rochus distributing alms to the plague-stricken. **305**

F 3. — (520) — C. — 3,31 h.; 4,77 w. — ✻ I, 21.

The Genius of Fame. **306**

F 3. — (517) — C. — 1,75½ h.; 1,14 w. — ✻ II, 9. — Ph.

The Virgin and Child to whom the little St. John is giving a swallow. Three-quarter-length. **307**

F 2. — (521) — C. — 1,00½ h.; 0,85 w. — Ph.

Portrait of a lute-player. Half-length. **308**

4 a. — (523) — C. — 0,76½ h.; 0,63½ w. — Ph.

309 Head of Christ.
4 c. — (522.) — Cpr. — 0,51 h.; 0,38 w. — ✻ III, 5. — Ph.

School of the Carracci.

310 The descent from the Cross.
4 c. — (528) — W. — 0,68 h.; 0,44 w.

311 The holy women at the grave.
35 d. — (525) — W. — 0,37½ h.; 0,32 w.

312 The Apostle Peter. Bust.
H 1. — (530) — C. — 0,65 h.; 0,48½ w.

313 The Apostle Paul. Bust.
H 1. — (531) — C. — 0,65 h.; 0,48½ w.

314 St. Francis. An angel playing the violin appearing to him.
F 4. — (526) — C. — 1,71 h.; 1,20 w.

315 The death of St. Francis.
35 d. — (527) — W. — 0,44½ h.; 0,35½ w.

316 Half-length figure of a boy at a table.
4 b. — (525) — C. — 0,65½ h.; 0,48½ w.

317 Bust of a painter.
51 c. — (524) — C. — 0,60 h.; 0,50 w.

318 Holy Family with the basket of roses.
35 b. — (134) — C. — 0,52½ h; 1,25½ w.

319 The martyrdom of St. Sebastian.
H 4. — (552) — C. — 1,38½ h.; 0,94½ w.

Attributed to Pietro Faccini. Born in Bologna 1562, died there 1602. Scholar of the Carracci.

320 The betrothal of St. Catherine. On the right St. Jerome and three female saints. See Unabridged Catalogue.
32 a. — (537) — W. — 0,26½ h.; 0,19½ w.

321 Holy Family with the little St. John and St. Francis. This picture and the preceding are manifestly not by the same hand. See Unabridged Catalogue.
3 b. — (536) — Cpr. — 0,42½ h.; 0,31 w.

Guido Reni. Born at Bologna 1575, died there 1642. At first scholar of Dion. Calvaert, then of the Carracci.

322 The risen Saviour with the redeemed spirits from Hades, before His Mother. On the right St. Carlo Borromeo.
F 1. — (544) — C. — 3,22 h.; 1,99 w. — ✻ I, 22.

Head of Christ with the crown of thorns. **323**
4 c. — (547) — W. — 0,49 h.; 0,37 w. — ✻ III, 26. — Ph.

Venus reposing, with Cupid. **324**
F 2. — (538) — C. — 1,36 h.; 1,74½ w. — Ph.

Ninus giving Semiramis his crown. **325**
F 4. — (540) — C. — 2,94 h.; 2,18 w. — ✻ II, 20. — Ph.

The Virgin bending over the sleeping Infant Christ. Half-length. **326**
4 c. — (541) — C. — 0.69½ h.; 0,89 w. — Ph.

The youthful Bacchus drinking. **327**
4 c. — (539) — C. — 0,72 h.; 0,56 w. — ✻ I, 24. — Ph.

The Virgin enthroned, with the Infant Christ. At her feet, on the left SS. Crispus and Crispinianus; on the right St. Jerome. **328**
F 1. — (546) — C. — 3,18 h.; 2,16 w. — ✻ I. 23.

The Saviour with the crown of thorns. Bust. **329**
4 b. — (542) — Cpr. — 0,76 h.; 0,59½ w. — ✻ III, 4. — Ph.

The Saviour with the crown of thorns. Bust. **330**
4 b. — (543) — C. — 0,79 h.; 0,65 w. — Ph.

Half-length figure of St. Jerome. **331**
F 2. — (545) — C. — 0.79 h.; 0,64½ w.

After Guido Reni.

David with the head of Goliath. The original in the Louvre at Paris. Our picture is said to have been painted under Guido's own superintendence by Fr. Gessi. **332**
S 2. — (548) — C. — 2,32 h.; 1,48½ w.

Leonello Spada. Born at Bologna 1576, died at Parma 1622. Scholar of the Carracci.

Christ bound to the pillar. Half-length. **333**
36 d. — (554) — C. — 0,68½ h.; 0,54 w.

David giving the head of Goliath to a soldier. Half-length. **334**
36 b. — (555) — C. — 0,73½ h.; 0,99½ w.

Cupid taming a leopard. **335**
35 b. — (556) — C. — 0,86 h.; 1,03 w.

Alessandro Tiarini. Born at Bologna 1577, died 1668. At first scholar of Prospero Fontana, then of the Carracci.

Medoro carving Angelica's name on the edge of a well. Three-quarter-length. **336**
F 2. — (557) — C. — 1.05½ h.; 1,39 w. — ✻ II. 25.

Francesco Albani. Born at Bologna 1578, died there 1660. At first scholar of Dion. Calvaert, then of the Carracci.

337 Little cupids with the stolen emblems of the god of the infernal regions, dancing round a stone group of cupids. In the back-ground the Rape of Proserpine.
4 b. — (562) — Cpr. — 0,74½ h.; 0,99 w. — ⁂ II, 21. — Ph.

338 Diana with eight nymphs and the fleeing Actæon.
4 a. — (563) — C. — 0,75 h.; 0,94½ w.

339 Diana with nine nymphs and the fleeing Actæon.
4 a. — (566) — C. — 0,74 h.; 0,99½ w. — Ph.

340 Galatea in a car made of a shell, drawn by dolphins.
F 3. — (564) — C. — 1,88 h.; 1,23 w. — Ph.

341 Venus and Vulcan watching cupids practising shooting.
4 a. — (565) — C. — 1,38 h.; 1,83 w. — Ph.

342 The expulsion of Adam and Eve from Paradise.
4 a. — (567) — C. — 0,93 h.; 1,26 w.

343 The creation of Eve.
4 c. — (568) — C. — Circular; 0,68 h.; 0,68½ w. — ⁂ III, 33. — Ph.

344 The adoration of the shepherds.
4 c. — (569) — Cpr. — 0,34½ h.; 0,42½ w.

345 Repose on the flight into Egypt.
3 c. — (570). — C. — 1,67 h.; 0,81 w.

346 Holy Family with Elizabeth and St. John.
4 b. — (571) — Cpr. — 0,67 h.; 0,50½ w.

School of Francesco Albani.

347 Repose on the flight into Egypt. Perhaps an early work of Andrea Sacchi.
35 a. — (532) — Cpr. — 0,70½ h.; 0,51½ w.

348 Washing during the flight.
36 b. — (533) — Cpr. — 0,42½ h.; 0,30½ w.

Giovanni Lanfranco. Born at Parma 1580, died at Rome 1647. Scholar of the Carracci.

349 The repentant St. Peter.
F 2. — (199) — C. — 1,55½ h.; 1,14 w. — ⁂ II, 24.

350 Four magicians. Three-quarter-length.
33 a. — (200) — C. — 0,97½ h.; 1,17½ w.

Domenichino, properly speaking Domenico Zampieri. Born at Bologna 1581, died at Naples 1641. At first a scholar of Dion. Calvaert, then of the Carracci.

Charity (Love) as a mother reposing, with three children. **351**
F 2. — (550) — C. — 1,19½ h.; 1,99 w. — Ph.

School of Domenichino.

St. Francis in solitude. **352**
35 b. — (354) — Cpr. — 0,53½ h.; 0,39½ w.

Four genii, in the form of children playing. **353**
36 a. — (551) — C. — 1,30½ h.; 1,62 w.

An old man praying. Bust. **354**
5 b. — (553) — W. — 0.51 h.; 0,46 w.

Francesco Gessi. Born at Bologna 1588, died there 1647 (1649?). Scholar of Guido Reni.

The repentant Magdalene in a cave. Half-length. **355**
4 c. — (573) — C. — 0,76 h.; 0,93 w. — Ph.

Il Guercino, correctly Giovanni Francesco Barbieri. Born at Cento 1591, died at Bologna 1666. Successor of the Naturalists and the Carracci.

St. Francis with the angel playing the violin. Early work of the master. See Unabridged Catalogue. **356**
H 4. — (588) — C. — 1,62½ h.; 1,27 w.

St. Matthew the Evangelist. Half-length. **357**
5 a. — (582). — C. — 0,89 h.; 0,71 w.

St. Mark the Evangelist. Half-length. **358**
5 c. — (583) — C. — 1,87 h.; 0,70½ w.

St. Luke the Evangelist. Half-length. **359**
5 a. — (584) — C. — 0,87 h.; 0,70½ w.

St. John the Evangelist. Half-length. **360**
5 c. — (585) — C. — 0,87 h.; 0,69½ w.

Cephalos with the body of his beloved Procris killed by him when hunting. **361**
F 2. — (577) — C. — 2,07 h.; 2,54 w. — ✻ II, 22.

Semiramis informed by a messenger of the insurrection in Babylon. Three-quarter-length. **362**
F 2. — (579) — C. — 1,32 h.; 1,77 w. — Ph.

Diana with her greyhound. Half-length. **363**
F 2. — (578) — C. — 1,28 h.; 1,04 w. — Ph.

364 Venus bending over the body of her beloved Adonis who was killed by a boar while hunting.
F 2. — (576) — C. — 2,06 h.; 2,52½ w. — ⁂ II, 23. — Ph.

365 The birth of Adonis from the myrrh-tree.
F 1. — (575) — C. — 2,10 h.; 2,70 w.

366 Venus bending over the body of her beloved Adonis who was killed by a boar while hunting.
F 1. — (574) — C. — 2,11½ h.; 2,72 w.

367 Silvio having wounded Dorinda, begs her forgiveness.
F 4. — (580) — C. — 2,24 h.; 2,91 w. — ⁂ III, 18.

368 Lot and his daughters. In the background near the burning city his wife as a pillar of salt.
34 c. — (581) — C. — 1,76 h.; 2,25 w. — Ph.

369 Painting and Drawing. In Dresden hitherto erroneously ascribed to Benedetto Gennari. See Unabridged Catalogue.
F 1. — (597) — C. — 2,31 h.; 1,81 w.

370 Holy Family. Three-quarter-length. Perhaps not by his own hand.
R 9. — (586) — C. — 1,14½ h.; 1,51½ w.

371 St. Veronica. Half-length. Perhaps not by his own hand.
36 d. — (587) — C. — 0,79 h.; 0,66½ w.

After Guercino.

372 Dido on the funeral pyre. The original in the Spada Palace at Rome.
33 d. — (589) — C. — 0,39½ h.; 1,29½ w.

Attributed to the School of Guercino.

373 The stoning of St. Stephen.
33 c. — (590) — W. — 1,10½ h.; 0,87½ w.

Attributed to Cagnacci, correctly Guido Canlassi. Born near Rimini 1600, died in Vienna 1681. Pupil of Guido Reni.

374 Repentant Magdalene. Half-length. See Unabridged Catalogue.
51 c. — (591) — C. — 0,75 h.; 0,63½ w.

After Cagnacci.

375 Tarquin and Lucretia. Supposed to be by Felice Ficherelli. The original in the Academy of San Luca in Rome. See Unabridged Catalogue.
34 c. — (72) — C. — 1,28½ h.; 1,91 w.

Flaminio Torre. Born at Bologna, died at Modena 1661. Pupil of Guido Reni.

Holy Family with the little St. John. **376**
34 a. — (559) — C. — 1,05½ h.; 0,87½ w.

The martyrdom of St. Apollonia. **377**
3 b. — (560) — Cpr. — 0,44½ h.; 0,33½ w.

Copy after Titian's Tribute money. **378**
2 c. — (561) — W. — 0,75 h.; 0,56½ w.

Pietro Ricchi, called **il Lucchese.** Born at Lucca 1606, died at Udine 1675. Pupil of Guido Reni, but influenced by the Venetians.

The betrothal of St. Catherine. On the left an angel playing a violin. **379**
34 c. — (592) — C. — 1,42 h.; 1,96½ w.

Pier Francesco Mola. Born 1612 in Milan, died 1668 in Rome (according to others born 1621 near Como, died 1666 at Rome). Pupil of Francesco Albano.

Hero throwing herself upon the body of Leander. **380**
C 1. — (595) — C. — 1,11 h.; 1,60 w.

The death of Dido. **381**
36 b. — (594) — W. — 0,47½ h.; 0,65 w.

Simone Cantarini, called **il Pesarese.** Born near Pesaro 1612, died at Verona 1648. Pupil of Guido Reni.

Joseph and Potiphar's wife. Three-quarter-length. **382**
F 3. — (593) — C. — 1,38 h.; 1,79 w. — ✻ II, 26.

Pier Francesco Cittadini, called **il Milanese.** Born at Milan 1616, died at Bologna 1681. Pupil of Guido Reni.

Landscape with Hagar and the angel. **383**
33 d. — (202) — C. — 0,93 h.; 1.26 w.

Landscape with Lot and his daughters. **384**
33 d. — (203) — C. — 0,92 h.; 1,26 w.

Still-life with a hare. The authenticity as a Pier Fr. Cittadini appears questionable. **385**
50 a. — (204) — C. — 0,80½ h.; 1,30 w.

Antonio Triva. Born at Reggio 1626, died at Munich 1699. Pupil of Guercino.

Venus bathing, waited upon by Cupid and a satyr. **386**
C 1. — (208) — C. — 1,91 h.; 1,65 w.

Count Carlo Cignani. Born at Bologna 1628, died at Forli 1719. Pupil of Fr. Albani.

387 Joseph and Potiphar's wife. Three-quarter-length.
4 a. — (596) — C. — Octagonal 0,99½ h.; 0,99 w. — ⁂ I, 46. — Ph.

Elisabetta Sirani. Born at Bologna 1638, died there 1665. Pupil of her father, a scholar of Guido Reni.

388 Half-length allegorical figure of Strength.
34 d. — (549) — C. — 0,80 h.; 0,65 w.

Marcantonio Franceschini. Born at Bologna 1648, died 1729. Pupil of Count Cignani.

389 The repentant Magdalene, with her attendant women.
F 1. — (598) — C. — 2,42½ h.; 1,73 w. — ⁂ III, 48. — Ph.

390 The birth of Adonis from the myrrh-tree.
36 b. — (599) — Cpr. — 0,48½ h.; 0,69 w.

Giovanni Giuseppe dal Sole. Born at Bologna 1654, died there 1719. Pupil of his father, a scholar of Guido Reni.

391 Hercules and Omphale.
4 a. — (600) — C. — 0,87 h.; 0,66½ w.

Giuseppe Maria Crespi. Born at Bologna 1665, died there 1747. Pupil of Canuti.

392 The sacrament of matrimony.
33 a. — (601) — C. — 1,27 h.; 0,94½ w.

393 Ordination.
33 a. — (602) — C. — 1,27 h.; 0,95 w.

394 Extreme unction.
33 a. — (603) — C. — 1,27 h.; 0,94½ w.

395 Confirmation.
33 a. — (604) — C. — 1,25½ h.; 0,93 w.

396 Confession.
33 a. — (605) — C. — 1,27 h.; 0,94½ w.

397 Communion.
33 a. — (606) — C. — 1,27½ h.; 0,94½ w.

398 Baptism. Dated: MDCCXII.
33 a. — (607) — C. — 1,27 h.; 0,95 w.

399 Joseph with a book and a lily. Half-length.
33 a. — (608) — C. — Oval; 0,87 h.; 0,70½ w.

The adoration of the shepherds. **400**
33 c. — (609) — Cpr. — 0,54 h.; 0,64½ w.

The Virgin and Child and the little St. John. **401**
35 d. — (610) — C. — 0,23½ h.; 0,20 w.

The mocking of Christ. Half-length. **402**
5 a. — (611) — C. — 0,85 h.; 0,66½ w. — Ph.

Portrait of the Imperial General Pallfy. **403**
35 d. — (612) — C. — 2,32½ h.; 1,33½ w.

Domenico Maria Viani. Born at Bologna 1668, died at Pistoja 1711. Pupil of his father.

Venus with two little cupids. **404**
4 b. — (613) — Cpr. — 0,28½ h.; 0,36½ w. — ✻ III, 6. — Ph.

Il Mirandolese, correctly Pietro Paltronieri. Born at Mirandola 1673, died at Bologna 1741. Pupil of M. Chiarini.

Architectural picture. A smithy in a ruined arch. **405**
50 b. — (213). — C. — 0,93½ h.; 0,77½ w.

Architectural picture. Ruins of a palace. **406**
50 b. — (214) — C. — 0,92½ h.; 0,78½ w.

Uncertain Bolognese. Beginning of the 18th. Century.

Christ on the cross. Sketch. **407**
35 d. — (614) — C. — 0,61 h.; 0,31½ w.

B. The Roman School.

(Naturalists and Eclectics.)

Michelangelo da Caravaggio, correctly M. A. Merisi (Amerigi). Born 1599 at Caravaggio, died 1609 at Porto d'Ercole. Founder of the Naturalistic School.

The cheat. Three-quarter-length. A similar picture of the earlier period of this master in the Sciarra Palace in Rome. **408**
F 1. — (193) — C. — 0,94¼ h.; 1,37½ w. — ✻ II, 28. — Ph.

St. Sebastian. Three-quarter-length. **409**
F 1. — (192) — C. — 1,26½ h.; 0,98½ w. — Ph.

Pupils and imitators of Caravaggio.

Bust of a reading girl. **410**
36 d. — (196) — C. — 0,75 h.; 0,61½ w.

411 A guard room. Nine figures, life-size, visible as far as the feet. Perhaps by B. Manfredi.
F 1. — (194) — C. — 1,68 h.; 2,38½ w. — Ph.

412 The fortune-teller. Three-quarter-length. Seven figures, life-size. Perhaps by B. Manfredi.
F 3. — (195) — C. — 1,37½ h.; 2,01 w.

413 Peter denying Christ. Three-quarter-length. Perhaps by B. Manfredi.
34 c. — (197) — C. — 1,26½ h.; 1,74½ w.

414 A man and a girl playing cards; between them two people looking on. Three-quarter-length.
34 c. — (198) — C. — 1,23 h.; 1,72½ w.

Domenico Feti. Born at Rome 1589, died at Venice 1624. Pupil of Ludovico Cardi.

415 David with the head of Goliath.
C 2. — (107) — C. — 1,60 h.; 1,11½ w. — ✻ I, 26. — Ph.

416 The young Tobias with the angel.
33 c. — (117) — W. — 0,66½ h.; 0,84 w.

417 The parable of the prodigal son.
5 a. — (109) — W. — 0,60½ h.; 0,45 w.

418 The parable of the lost piece of silver.
5 a. — (110) — W. — 0,54½ h.; 0,44 w. — ✻ II, 29.

419 The parable of the unmerciful servant.
5 a. — (116) — W. — 0,60½ h.; 0,44½ w.

420 The beheading of a saint.
C 2. — (108) — W. — 0,56½ h.; 0,43 w.

421 The parable of the lost sheep.
C 2. — (111) — W. — 0,60½ h.; 0,44½ w.

422 The parable of the blind leading the blind.
C 2. — (112) — W. — 0,55 h.; 0,72 w.

423 The parable of the labourers in the vineyard.
5 a. — (113) — W. — 0,61 h.; 0,44½ w. — ✻ II, 30.

424 The parable of the great supper.
C 2. — (114) — W. — 0,61 h.; 0,44½ w.

425 The parable of the good Samaritan.
33 c. — (115) — W. — 0,68½ h.; 0,82½ w.

Pietro da Cortona, correctly Pietro Berrettini. Born at Cortona 1596, died at Rome 1669. Developed under the influence of Poccetti.

A Roman commander before the consuls. **426**
H 4. — (121) — C. — 0,98½ h.; 1,50½ w.

Mercury commanding Æneas to leave Carthage. Only a picture of the school. **427**
S 1. — (120) — C. — 2,57½ h.; 4,17 w.

Michelangelo Cerquozzi, called Michelangelo delle Battaglie. Born at Rome 1602, died there 1660. Developed under the influence of Pieter van Laer.

Pillaging after a battle. **428**
33 c. — (124) — C. — 0,60 h.; 0,73 w.

Burial during a battle. **429**
33 b. — (125) — C. — 0,74 h.; 1,20⅛ w.

Giovanni Battista Salvi, called **Sassoferrato.** Born at Sassoferrato 1605, died at Rome 1685. Developed under the influence of Guido Reni.

The Virgin with the sleeping Child, surrounded by angels' heads. Half-length. **430**
B 2. — (126) — C. — 0,75½ h.; 0,99 w. — Ph.

The Virgin with the sleeping Child. Half-length. **431**
B 2. — (128) — C. — 0,46½ h.; 0,39 w. — Ph.

The Virgin praying. Bust. **432**
B 2. — (127) — C. — 0,49½ h.; 0,38½ w. — Ph.

Viviano Codagora. Flourished about 1650 in Rome and Naples.

Architectural picture. An Old Roman temple. Hitherto as »Ottavio Viviani.« See Unabridged Catalogue. **433**
49 b. — (209) — C. — 1,79 h.; 2,28½ w.

Giacinto Brandi. Born at Poli 1623, died at Rome 1691 (according to others, born at Gaeta 1633, died at Rome 1701). Pupil of Lanfranco.

Half-length figure of Moses with the tables of the law. **434**
33 a. — (130) — C. — 0,99½ h.; 0,75 w.

435 Dædalus putting wings on the shoulders of Icarus.
R 2. — (129) — C. — 1,73 h.; 1,39½ w.

Carlo Maratti (Maratta). Born at Camerano 1625, died at Rome 1713. Pupil of Andrea Sacchi. Founder of the »Roman School« of the 17th. Century.

436 Half-length figure of the Virgin with the Infant Christ, bending over the manger.
B 1. — (131) — C. — 0,99 h.; 0,75 w. — ✳ I, 44. — Ph.

437 Half-length figure of the Virgin with the Child asleep on her breast.
B 2. — (132) — C. — 0,44 h.; 0,34½ w. — ✳ I, 15. — Ph.

438 Half-length figure of the Virgin and Child with the little St. John.
B 2. — (133) — C. — 0,45 h.; 0,35½ w.

Attributed to Carlo Maratti and Carlo da Fiori. Carlo dai Fiori (correctly Karel van Vogelaer, called Distelblum), born at Maestricht 1653, died in Rome 1695.

439 The beautiful fruit-gatherer. Three-quarter-length. The authorship of the two painters mentioned, is not perfectly assured.
35 a. — (135) — C. — 1,32½ h.; 0,98 w. — Ph.

Nicolo Berettoni. Born at Montefeltre 1637, died at Rome 1682. Pupil of Carlo Maratti.

440 Front: The adoration of the shepherds.
Back: The baptism of Christ.
4 b. — (137) — Cpr. — 0,73 h.; 0,36 w.

Andrea Pozzo. Born at Trient 1642, died at Vienna 1709. Jesuit Father.

441 Sleeping Infant Christ.
34 b. — (385) — C. — 0,73½ h.; 0,96 w.

Pasquale Rossi. Born at Vicenza 1641, died at Rome 1718. Roman Academician.

442 The adoration of the shepherds.
4 b. — (138) — C. — 0,25½ h.; 0,32 w.

443 The preaching of St. John the Baptist.
35 a. — (139) — C. — 0,48½ h.; 0,63½ w.

Giuseppe Chiari. Born at Rome 1654, died there 1727. Pupil of Carlo Maratti.

The adoration of the Kings. Signed: IOSEPH CLARVS PINGEBAT . ANNO MDCCXIV. **444**
36 b. — (141) — C. — 2,45 h.; 2,81 w.

Francesco Trevisani. Born at Castelfranco or Treviso 1656, died at Rome 1746. Pupil of Zanchi in Venice.

The massacre of the Innocents at Bethlehem. **445**
E 1. — (388) — C. — 2,50 h.; 4,64 w.

Holy Family. Three-quarter-length. **446**
35 b. — (389) — W. — 0,39 h.; 0,31 w.

Repose on the flight into Egypt. **447**
F 4. — (390) — C. — 2,47½ h.; 2,76 w.

The Virgin with the Child and the little St. John. Three-quarter-length. **448**
B 2. — (391) — C. — 0,94½ h.; 0,74 w. — ✻ III, 19. — Ph.

Holy Family with Joachim and Anna. **449**
4 c. — (392) — C. — 0,65 h.; 0,50 w.

Christ on the Mount of Olives. **450**
3 b. — (393) — C. — 0,45½ h.; 0,64 w.

St. Anthony healing a sick man. **451**
4 b. — (394) — C. — 0,76½ h.; 0,38½ w.

St. Francis with an angel playing the violin. **452**
C 1. — (395) — C. — 0,74 h.; 0,61 w.

Pompeo Battoni. Born at Lucca 1708, died at Rome 1787. Principal Roman master of the 18th. Century.

St. John the Baptist reposing. **453**
C 2. — (142) — C. — 1,19½ h.; 1,85½ w. — Ph.

The repentant Magdalene reading. **454** 57, a
C 3. — (143) — C. — 1,21 h.; 1,87½ w. — Ph.

The Fine Arts. **455**
B 1. — (144) — C. — 0,99 h.; 0,74 w.

Domenico Roberti. Lived in Rome in the first half of the 18th. Century. Supposed teacher of Pannini.

Roman ruins of pillars with a statue of Jove in a sitting posture. **456**
48 c. — (217) — C. — 0,66 h.; 0,49½ w.

457 Roman ruins of pillars with a round temple.
50 b. — (218) — C. — 0,66 h.; 0,49½ w.

458 Roman ruins of pillars with a female statue.
50 b. — (219) — C. — 0,65 h.; 0,47 w.

459 Roman ruins of pillars with a statue of Hercules.
48 c. — (220) — C. — 0,64½ h.; 0,46½ w.

Style of Domenico Roberti.

460 Ruins of the Forum Romanum. Hitherto ascribed to Ottavio Viviani. See Unabridged Catalogue.
49 c. — (210) — C. — 1,21½ h.; 1,68½ w.

Buti. Only from the inscription on our picture known to have been a master about 1700.

461 A splendid palace with arcades, a fountain and a pool of water. Erroneously ascribed to Pannini. Signed: *Buti* MDCCI P^{i} : P :
51 b. — (221) — C. — 1,35 h.; 0,98 w.

462 A street with an arched building containing trophies. Erroneously ascribed to Pannini.
51 b. — (222) — C. — 1,36½ h.; 0,98½ w.

C. The Neapolitan School.

Massimo Stanzioni. Born at Naples 1585, died there 1656. Pupil of Carracciolo.

463 Natural Philosophy.
B 2. — (621) — C. — 1,27½ h.; 0,82½ w. — ✻ III, 31 as »Domenichino.«

Andrea Vaccaro. Born at Naples 1598, died there 1670. Combined the Neapolitan and Bolognese influences.

464 Christ with the redeemed spirits from Hades, before his mother.
H 1. — (622) — C. — 2,37½ h.; 2,54 w. — ✻ II, 36. — Ph.

Mattia Preti. Born in Calabria 1613, died at Malta 1699. Pupil of Guercino.

465 The martyrdom of St. Bartholomew. Three-quarter-length.
H 4. — (628) — C. — 2,00 h.; 1,46½ w. — ✻ I, 33.

466 The unbelief of St. Thomas.
H 2. — (629) — C. — 1,47 h.; 1,99½ w. — ✻ I, 34.

The deliverance of St. Peter from prison. **467**
H 1. — (630) — C. — 2,04½ h; 2,56 w. — ✻ I, 32.

Salvator Rosa. Born near Naples 1615, died at Rome 1673. Pupil of Aniello Falcone.

A storm on a steep rocky coast. The authenticity not certain. **468**
H 3. — (623) — C. — 0,73 h.; 1,12 w.

Half-length figure of a man with an ape on his shoulder. Supposed to be the portrait of the master. Both this and the authenticity as a Salvator doubtful. **469**
34 d. — (624) — C. — 0,78½ h.; 0,64½ w.

School of Salvator Rosa.

Wooded landscape with a stream. **470**
H 3. — (627) — C. — 0,73 h.; 0,97½ w.

Giovanni Ghisolfi. Born at Milan 1623, died there 1680. Pupil of Salvator Rosa.

The ruins of Carthage. **471**
51 b. — (205) — C. — 1,06½ h.; 1,67 w.

A sea-port. **472**
33 b. — (207) — C. — 1,17 h.; 1,66 w.

Ruins near the sea. **473**
33 b. — (206) — C. — 1,01 h.; 1,36½ w.

Luca Giordano, called Fa Presto. Born at Naples 1632, died there 1705. Pupil of Giuseppe Ribera.

Hercules in the bonds of the lovely Omphale. Signed: *Luca Giordano . F . 1670* (not 1690). **474**
H 3. — (639) — C. — 2,26½ h.; 2,82 w. — ✻ I, 40. — Ph.

Ariadne surprised by Bacchus. Signed: *Jordanus . F.* **475**
H 3. — (641) — C. — 1,81½ h.; 2,61½ w. — ✻ I, 39.

Perseus turns Phineus and his companions to stone with the head of Medusa. Signed: *Jordanus . F.* **476**
D 3. — (640) — C. — 2,54 h.; 3,60 w. — ✻ II, 39.

Susanna surprised by the elders. Signed: *Jordanus . F.* **477**
H 1. — (652) — C. — 1,67 h.; 2,40½ w. — ✻ II, 38.

Repentant Magdalene. Signed: *Jordanus . F.* **478**
R 11. — (654) — C. — 1,04 h.; 1,26 w.

479 St. Irene tending the martyred St. Sebastian. Early work of the master.
H 3. — (655) — C. — 2,00 h.; 1,50 w.

480 Bust of St. Paul the hermit. Early work of this master. Hitherto erroneously as Ribera, whose signature it is supposed to bear. See Unabridged Catalogue.
H 3. — (685) — C. — 0,76½ h.; 0,62½ w. — Ph.

481 Bust of St. Jerome. Early work of this master. Hitherto erroneously as Ribera, whose signature it is supposed to bear. See Unabridged Catalogue.
H 3. — (686) — C. — 0,77 h.; 0,63 w. — Ph.

482 David with the head of Goliath. Three-quarter-length.
R 12. — (647) — C. — 1,02 h.; 1,27½ w.

483 The expulsion of Hagar by Abraham. Three-quarter-length.
H 1. — (646) — C. — 1,49¼ h.; 2,03 w.

484 Bacchus descending in a cloud to the forsaken Ariadne.
36 c. — (645) — C. — 2,62½ h.; 1,80 w.

485 The Rape of the Sabines.
H 3. — (644) — C. — 2,03 h.; 2,32½ w. — ⁂ II, 40.

486 Lucretia and Tarquin.
34 c. — (643) — C. — 1,35 h.; 1,84½ w. — ⁂ I, 37.

487 The death of Seneca.
H 1. — (642) — C. — 1,50 h.; 2,27 w. — ⁂ I, 38.

488 Rebecca with Abraham's servant at the well.
34 b. — (648) — C. — 1,25½ h.; 1,46½ w. — ⁂ I, 36.

489 The Virgin and Child. Three-quarter-length.
36 d. — (653) — C. — 0,74 h.; 0,62 w.

490 Lot and his daughters.
D 2. — (651) — C. — 1,52 h.; 2,06 w. — ⁂ II, 37.

491 Jacob and Rachel at the well.
H 3. — (649) — C. — 2,04 h.; 2,32 w. — ⁂ I, 35.

492 The battle of the Israelites and Amalekites. Signed: *Jordanus . F.* The genuineness of the signature and of the picture disputed.
R 10. — (650) — C. — 1,76½ h.; 2,29 w.

493 The victory of Gideon over the Midianites by torch-light. Signed: *Jordanus . F.* The genuineness of the signature and the picture doubtful.
R 13. — (656) — C. — 1,78½ h.; 2,28 w.

A man in a brown hat with a skull in his hand. Supposed to be the portrait of the master. Probably a picture of the School. **494**
H 1. — (657) — C. — 0,73 h.; 0,60½ w.

Portrait of a man in a black coat. Half-length. Probably not by Giordano. **495**
34 d. — (658) — C. — 0,83 h.; 0,64½ w.

Francesco Solimena, called l'Abbate Ciccio. Born at Nocera 1657, died at Naples 1747. Eclectic.

The battle of the Centaurs and the Lapithæ. **496**
H 1. — (660) — C. — 1,78½ h.; 2,74 w. — Ph.

The Virgin and Child in the clouds above St. Francis de Paula and a boy accompanied by his guardian angel. **497**
H 1. — (664) — C. — 0,97½ h.; 0,98½ w. — ✻ II, 41. — Ph.

St. Francis to whom an angel with a violin is appearing. **498**
H 1. — (665) — C. — 1,00 h.; 1,00½ w.

Mater dolorosa. Half-length. **499**
4 c. — (666) — C. — 0,53 h.; 0,42 w. — Ph.

Sophonisba receiving the poison from her husband's messenger. **500**
R 7. — (662) — C. — 1,77 h.; 2,32 w.

Juno giving Io who has been changed into a cow, into the charge of Argus. **501**
H 1. — (663) — C. — 1,81 h.; 2,32 w. — Ph.

Abduction of women by Centaurs. The authorship of Solimena appears not indisputable. **502**
33 b. — (661) — C. — 1,17 h.; 2,51 w.

After Solimena.

The Virgin in the clouds above St. Francis de Paula and a boy accompanied by his guardian angel. Copy by Pietro Paccia after our picture No. 497. **503**
R 5. — (667) — C. — 0,76 h.; 0,66 w.

School of Solimena.

Half-length figure of the Virgin with a book. **504**
R 15. — (668) — C. — 0,47½ h.; 0,35½ w.

Sebastiano Conca. Born at Gaëta 1676, died at Rome 1764. Pupil of Fr. Solimena.

The three Kings before Herod. **505**
H 3. — (669) — C. — 2,47 h.; 4,64 w.

D. The Florentine School.

Francesco Furini. Born at Florence about 1600, died there 1649. Pupil of Matteo Roselli.

506 Bust of a female martyr with a gash in her neck. Supposed to be St. Cecilia.
3 b. — (71) — C. — 0,47 h.; 0,36½ w.

Simone Pignoni. Born at Florence 1614, died there 1698. Pupil of Fr. Furini.

507 Half-length figure of »Justice« with scales and sword. Signed: S . P.
34 d. — (73) — C. — 0,91½ h.; 0,75 w.

Carlo Dolci. Born at Florence 1616, died there 1686. Pupil of Jacopo Vignali.

508 The daughter of Herodias with the head of St. John the Baptist on a charger. Three-quarter-length.
B 1. — (74) — C. — 0,95½ h.; 0,80½ w. — ※ I, 42. — Ph.

509 St. Cecilia seated at her organ. Half-length.
B 1. — (75) — C. — 0,96½ h.; 0,79½ w. — ※ I, 43. — Ph.

510 The Saviour blessing the bread and wine. Half-length.
B 1. — (76) — C. — 0,87 h.; 0,75 w. — ※ I, 41. — Ph.

School of Carlo Dolci.

511 Half-length figure of the Virgin. Perhaps by Carlo's daughter Agnese.
B 1. — (77) — C. — 0,77 h.; 0,60 w.

Ant. Dom. Gabbiani. Born at Florence 1652, died there 1722. Pupil of Ciro Ferri in Rome.

512 The feast in the house of Simon the Pharisee.
33 d. — (140) — C. — 0,93 h.; 1,39 w.

Benedetto Luti. Born at Florence 1666, died at Rome 1724. Pupil of Ant. Dom. Gabbiani.

513 Bust of the Saviour in the act of blessing. Signed (on the back): *Eques Benedictus Lutis pingebat, Anno 1722.*
B 3. — (78) — C. — 0,73½ h.; 0,60 w.

514 Mater dolorosa. Bust. Signed as the preceding.
B 3. — (79) — C. — 0,72½ h.; 0,60½ w.

E. The Schools of Venice and its territory.

Alessandro Turchi, called l'Orbetto. Born at Verona 1582, died at Rome 1648.

The adoration of the shepherds. Signed: ALEXANDER TVRCIS . F. **515**
3 b. — (356) — Slate. — 0,45 h.; 0,37½ w.

The presentation of Christ in the Temple. — Signed: ALEXANDER VERONENSIS . F. **516**
33 c. — (357) — Cpr. — 1,06½ h.; 0,81½ w.

Half-length figure of Christ as the Man of Sorrows. **517**
4 b. — (358) — Slate. — 0,15 h.; 0,11 w.

The stoning of St. Stephen. **518**
32 a. — (359) — Amethyst mosaic. — Octagonal; 0,24½ h.: 0,32½ w.

The Holy Trinity. **519**
3 c. — (360) — Slate. — 0,33 h.; 0,28 w.

The Virgin and Child enthroned. **520**
3 c. — (361) — Slate. — 0,25½ h.; 0,18½ w.

Adonis wounded at the knees of Venus. **521**
3 c. — (362) — Slate. — 0,27 h.; 0,34 w. — ✻ II, 15.

The judgment of Paris. **522**
32 c. — (363) — W. — 0,60 h.; 0,84½ w.

David with the head of Goliath. Three-quarter-length. We see no reason for agreeing with the doubt expressed in the former catalogue as to the authorship of Turchi. **523**
C 3. — (365) — C. — 1.27 h.; 1,14½ w. — Ph.

School of Orbetto.

The body of Adonis borne by cupids, and Venus. **524**
R 14. — (364) — C. — 0.66 h.; 0,90 w.

Alessandro Varotari, called il Padovanino. Born at Padua 1590, died at Venice 1650. Formed his style according to Titian.

Judith with the head of Holofernes. Three-quarter-length. **525**
5 c. — (366) — C. — 1,32½ h.: 0.96 w. — Ph.

Study of a female head. **526**
5 c. — (369) — C. — 0,40½ h.; 0,28½ w. — Ph.

School of Varotari.

527 Lucretia. Three-quarter-length.
R 14. — (368) — C. — 1,08 h.; 0,92 w.

528 Cleopatra. Three-quarter-length.
R 14. — (367) — C. — 1,08 h.; 0,92 w.

Pietro Liberi. Born at Padua 1605, died at Venice 1687. Follower of Varotari.

529 The judgment of Paris.
E 4. — (370) — C. — 1,99 h.; 1,67 w. — Ph.

530 Age and youth. Three-quarter-length.
36 a. — (371) — C. — 1,18 h.; 1,99½ w.

Pietro della Vecchia. Born at Venice 1605, died there 1678. Pupil of Varotari.

531 A black-bearded warrior in a dark cloak. Three-quarter-length.
37 a. — (372) — C. — 1,17½ h.; 0,99½ w.

532 A warrior in armour. Three-quarter-length.
37 a. — (374) — C. — 1,17 h.; 0,93 w.

533 Saul and David with the head of Goliath. Three-quarter-length.
37 d. — (375) — C. — 1,18½ h.; 1,01½ w.

534 An old woman striking at three children, one of whom has stolen her spindle. Three-quarter-length.
37 d. — (373) — C. — 1,01 h.; 1,18 w.

535 Fortune-telling. Three-quarter-length.
35 d. — (376) — W. — 0,16½ h.; 0,26½ w.

Giulio Carpione. Born at Venice 1611, died at Verona 1674. Pupil of Varotari.

536 Latona changing the peasants into frogs.
34 d. — (377) — C. — 1,08 h.; 1,31½ w.

537 Coronis, pursued by Neptune is transformed into a crow.
34 d. — (378) — C. — 1,08 h.; 1,31½ w.

538 Bacchus discovering the forsaken Ariadne.
34 b. — (379) — C. — 1,11 h.; 1,54 w.

539 Bacchanal with a dancing satyr.
34 b. — (380) — C. — 1,16½ h.; 1,56½ w.

Girolamo Fo[illegible]osco. Born at Padua in the early part of the 17th [illegible]ury, died at Venice 1680. Rival of Pietro Liberi.

A young woman with a wreath on her head, embraced by Death. **540**
36 d. — (381) — C. — 0,74½ h.; 0,59½ w.

Giovanni Battista Molinari. Born at Venice 1636, died there after 1682. Pupil of Pietro della Vecchia.

The drunkeness of Noah. **541**
E 1. — (414) — C. — 2,03 h.; 2,38 w.

Andrea Celesti. Born at Venice 1639, died there 1706. Educated on eclectic principles.

The massacre of the innocents at Bethlehem. **542**
E 1. — (382) — C. — 2,72 h.; 4,34 w.

The Israelites bringing their ornaments. **543**
E 3. — (383) — C. — 1,39 h.; 2,02 w.

Bacchus and Ceres. **544**
E 3. — (384) — C. — 1,78 h.; 1,93 w. — Ph.

Antonio Bellucci. Born near Treviso 1654, died there 1715. Educated in Venice. Court painter to Joseph II in Vienna.

Venus reposing feeding her dove, with Cupid at her feet. **545**
35 a. — (386) — C. — 1,35½ h.; 1,75½ w.

The Virgin and Child. Three-quarter-length. **546**
4 b. — (387) — C. — 0,71 h.; 0,56½ w.

Fra Vittore Ghislandi. Born at Bergamo 1655, died there 1743. Pupil of Seb. Bombelli.

Bust of a man in a hat. Copy after a portrait of himself by Rembrandt. **547**
51 c. — (211) — C. — 0,72½ h; 0,58 w.

Sebastiano Ricci. Born at Cividal di Belluno 1659 or 1660, died at Venice 1734. Pupil of Al. Magnasco.

The Ascension. **548**
36 a. — (401) — C. — 2,71 h.; 3,04 w.

A priestess at the altar. **549**
5 c. — (399) — C. — 0,56½ h.; 0,73 w.

550 A priest at the altar.
5 c. — (400) — C. — 0,56 h.; 0,72 w.

Giuseppe Diamantini. Born at Fossombrone 1660, died at Venice 1722 (according to Huber and Rost).

551 David with the head of Goliath. Three-quarter-length.
34 a. — (440) — C. — 1,18 h.; 0,85 w.

Antonio Molinari. Born at Venice 1665, died there after 1727. Pupil of his father Giov. Matt. Molinari.

552 Psyche gazing at the sleeping Cupid.
C 1. — (415) — C. — 1,91 h.; 1,66½ w.

Luca Carlevaris, called Casanobrio. Born at Udine 1665, died in Venice about 1731. Predecessor of A. Canale.

553 The city of Venice with the reception of the Imperial Ambassador Count Colloredo.
37 b. — (413) — C. — 1,29½ h.; 2,58 w.

Marco Ricci. Born at Cividal di Belluno 1679, died at Venice 1729. Pupil and nephew of Seb. Ricci.

554 Landscape with St. Jerome.
22 b. — (404) — C. — 1,47½ h.; 1,11½ w.

555 Landscape with St. Mary Magdalene.
22 b. — (405) — C. — 1,46 h.; 1,11 w.

556 By the river side before a town.
37 a. — (403) — C. — 0,99 h.; 1,53 w.

557 Winter landscape.
37 a. — (411) — C. — 1,01 h.; 1,46½ w.

558 Mill in the valley.
34 a. — (406) — C. — 0,99½ h.; 1,30 w.

559 Country road above a valley.
34 a. — (407) — C. — 0,97 h.; 1,31 w.

560 Landscape with a round temple.
22 b. — (409) — C. — 1,26 h.; 1,28½ w.

561 Spring by the road-side.
22 b. — (410) — C. — 1,25 h.; 1,24 w.

562 By a lake in the hills.
35 c. — (408) — C. — 0,96 h.; 1,29½ w.

563 Washing in the valley.
35 c. — (412) — C. — 0,96 h.; 1,29 w.

Carlo Brisighella, called **Eismann.** Born in Venice 1629, died probably at Verona. Pupil of his adoptive father Joh. Ant. Eismann.

Cavalry skirmish near a round tower. **564**
Q 1. — (427) — C. — 0,69 h.; 1,39½ w.

Cavalry skirmish near a wall of rock. **565**
Q 2. — (428) — C. — 0,37½ h.; 0,73 w.

Cavalry attack near the walls of a town. **566**
Q 2. — (429) — C. — 0,37½ h.; 0,73 w.

After the fight, on the field of battle. **567**
Q 1. — (430) — C. — 0,95½ h.; 1,55 w.

Gasparo Diziani. Born at Belluno, died at Venice 1767. Pupil of Seb. Ricci.

In the studio. Caricature. **568**
R 5. — (402) — C. — 0,85 h.; 0,73 w.

Giov. Battista Piazetta. Born near Treviso 1682, died at Venice 1754. Pupil of A. Molinari.

Abraham's sacrifice. Three-quarter-length. **569**
37 a. — (417) — C. — 1,52½ h.; 1,14½ w.

David with the head of Goliath. Three-quarter-length. **570**
33 b. — (418) — C. — 0,84½ h.; 0,99 w.

A young standard-bearer. Three-quarter-length. **571**
37 b. — (419) — C. — 0,87 h.; 0,71½ w.

Francesco Migliori. Born at Venice 1684, died there 1734.

Bacchus and Ariadne, surrounded by a bacchanalian concourse. **572**
D.-Z. — (420) — C. — 2,98 h.; 4,04 w.

Jupiter, changed into a bull, carries off the beautiful Europa. **573**
D.-Z. — (421) — C. — 2,98 h.; 4,04 w.

Joseph interpreting Pharaoh's dreams. **574**
D.-Z. — (422) — C. — 2,73 h.; 2,05 w.

Abraham's sacrifice. **575**
R 1. — (423) — C. — 2,66 h.; 2,00 w.

Cain fleeing away after having killed Abel. **576**
S 1. — (425) — C. — 2,73 h.; 2,05 w.

Cimon in prison, nourished by his daughter Pera. **577**
R 4. — (426) — C. — 2,71 h.; 2,03 w.

Giov. Battista Pittoni. Born at Venice 1687, died there 1767. Pupil of his uncle Fr. Pittoni.

578 The Emperor Nero at the side of his murdered mother Agrippina. Signed: G . BA . PITONI.
S 1. — (441) — C. — 2,37 h.; 3,06½ w.

579 The body of Seneca brought to the Emperor Nero. Signed: G . BA . PITONI.
S 1. — (442) — C. — 2,36 h.; 3,06 w.

Pietro Negri. Venetian of the latter part of the 18th. Century.

580 The Emperor Nero standing by the body of his mother Agrippina. Three-quarter-length.
R 9. — (416) — C. — 1,37 h.; 1,65 w.

Antonio Canale, called **Canaletto.** Born at Venice 1697, died there in 1768. Pupil of his father.

581 The Grand Canal in Venice with the Rialto bridge.
37 a. — (449) — C. — 1,45½ h.; 2,34 w. — Ph.

582 The square before S. Giovanni e Paolo in Venice. In the former catalogue erroneously ascribed to Bernardo Belotto. See Unabridged Catalogue.
37 d. — (458) — C. — 1,25 h.; 1,65 w. — Ph.

583 The square before S. Giacomo di Rialto in Venice.
37 d. — (451) — C. — 0,95½ h.; 1,17 w. — Ph.

584 The square of St. Mark in Venice.
37 d. — (452) — C. — 0,96 h.; 1,17 w. — Ph.

585 At the entrance of the Grand Canal in Venice.
37 b. — (450) — C. — 0,65 h.; 0,98 w. — Ph.

586 On the Grand Canal in Venice.
37 b. — (454) — C. — 0,65½ h.; 0,97½ w.

Bartolo Nazari. Born at Bergamo 1699, died at Milan in 1758. Pupil of Ghislandi.

587 Bust of an old man in a black cap.
5 b. — (438) — C. — 0,49½ h.; 0,38½ w.

588 Bust of an old woman in a black striped shawl.
5 b. — (439) — C. — 0,49 h.; 0,37½ w.

Giuseppe Nogari. Born at Venice 1699 or 1700, died there 1763. Pupil of Giov. Batt. Pittoni.

Half-length figure of an old man pouring gold out of a bag. **589**
B 1. — (432) — C. — 0,74½ h.; 0,59 w. — Ph.

Half-length figure of a learned old man. **590**
B 1. — (433) — C. — 0,75½ h.; 0,59½ w. — Ph.

Half-length figure of an old man with a pair of spectacles in his left hand. **591**
5 b. — (434) — W. — 0,60 h.; 0,44½ w. — ✻ III, 50. — Ph.

Half-length figure of an old woman warming her hands. **592**
5 b. — (345) — W. — 0,59 h.; 0,43 w. — ✻ III, 50. — Ph.

Half-length figure of the Apostle Peter. **593**
36 d. — (437) — C. — 0,84½ h.; 0,60½ w.

Attributed to Giuseppe Nogari.

Portrait of an old man with a black cap. **594**
31 d. — (436) — C. — 0,89 h.; 0,73 w.

Pietro Longhi. Born in Venice 1702, died there 1762. Pupil of Gius. Crespi in Bologna.

Bust of a lady in a cap and veil. **595**
5 b. — (496) — C. — 0,67½ h.; 0,57½ w.

Count Pietro Rotari. Born at Verona 1707, died at St. Petersburg 1762. Pupil of A. Balestra in Venice.

Repose on the flight into Egypt. Night-piece. **596**
33 c. — (443) — C. — 2,74 h.; 2,08 w.

Bust of an old man leaning on his staff. **597**
36 a. — (444) — C. — 0,52½ h.; 0,43½ w.

Bust of a bishop. **598**
36 a. — (445) — C. — 0,44½ h.; 0,35 w.

Bust of the repentant Magdalene. **599**
4 b. — (446) — C. — 0,45 h.; 0,35 w. — Ph.

Portrait of the Princess Elisabeth, daughter of Augustus III. Three-quarter-length. **600**
33 c. — (447) — C. — 1,07 h.; 0,86 w.

Portrait of the Princess Kunigunde, daughter of Augustus III. Three-quarter-length. **601**
33 c. — (448) — C. — 1,07½ h.; 0,87 w.

Bernardo Belotto, called **Canaletto.** Born in Venice 1720, died at Warsaw 1780. Nephew and pupil of Antonio Canale.

602 Dresden from the right bank of the Elbe above the Augustus bridge. Signed: BERNARDO . BELLOTO . DETTO . CANALETO . F . ANNO . 1747 . IN . DRESDA.
38 a. — (464) — C. — 1,32 h.; 2,36 w.

603 Water-gate between Padua and Venice. Signed: BERNARDO. BELOTO . DETO . CANALETTO . FE . ANNO . 1748.
37 d. — (455) — C. — 1,32 h.; 2,32 w.

604 The Etsch in Verona.
37 a. — (456) — C. — 1,31½ h.; 2,31½ w.

605 The old Ponte delle Navi in Verona.
37 a. — (457) — C. — 1,32½ h.; 2,33½ w.

606 Dresden from the right bank of the Elbe below the Augustus bridge. Signed: *Bernardo Bellotto detto Canaleto . F . an° 1748.*
38 a. — (465) — C. — 1,32½ h.; 2,35 w.

607 Dresden from the left bank of the Elbe below the ramparts. Signed: *Bernardo Belotto Detto Canaletto F . An° . 1748.*
38 d. — (466) — C. — 1,34½ h.; 2,37 w.

608 Dresden from the left bank of the Elbe near the approach to the bridge. Signed: BERNARD° . BELOTO . DETTO . F . AN° . 1748.
37 c. — (479) — C. — 1,32½ h.; 2,35 w.

609 The old Zwinger moat in Dresden.
37 b. — (480) — C. — 1,32½ h.; 2,34½ w.

610 The Neumarkt in Dresden taken from the Jüdenhof.
38 a. — (467) — C. — 1,35½ h.; 2,36½ w.

611 The old fortifications in Dresden taken from the Wilsdruff Gate.
38 a. — (468) — C. — 1,31½ h.; 2,36 w.

612 Neustadt Dresden taken from the bridge.
38 a. — (469) — C. — 1,33½ h.; 2,35½ w.

613 The Neumarkt in Dresden, taken from the Moritzstrasse.
37 b. — (470) — C. — 1,35 h.; 2,36½ w.

614 The Altmarkt in Dresden, taken from the Schlossstrasse.
38 a. — (471) — C. — 1,36½ h.; 2,38 w.

615 The Altmarkt in Dresden, taken from the Seestrasse.
37 c. — (472) — C. — 1,36½ h.; 2,39 w.

616 The old Kreuzkirche in Dresden (destroyed 1760).
38 b. — (473) — C. — 1,95½ h.; 1,85½ w.

617 The Frauenkirche in Dresden.
38 b. — (481) — C. — 1,93 h.; 1,85½ w.

618 Pirna from the right bank of the Elbe near Posta.
38 d. — (482) — C. — 1,37 h.; 2,38 w.

619 Pirna from the right bank of the Elbe near Posta.
38 c. — (483) — C. — 1,36 h.; 2,41 w.

620 Sonnenstein above Pirna.
38 c. — (484) — C. — 1,32 h.; 2,35 w. — ✳ IV, 3.

621 Pirna from the corner of Breitegasse.
37 c. — (485) — C. — 1,34½ h.; 2,34½ w.

622 The Breitegasse in Pirna.
38 c. — (486) — C. — 1,34½ h.; 2,34½ w.

623 The market-place in Pirna.
38 c. — (487) — C. — 1,34 h.; 2,37½ w. — Ph.

624 Pirna from the high-road before the Upper Gate.
37 c. — (488) — C. — 1,32 h.; 2,34 w. — ✳ IV, 4.

625 Pirna from Sonnenstein.
38 d. — (490) — C. — 1,32½ h.; 2,34 w. — Ph.

626 Pirna from the Schiffervorstadt.
38 c. — (491) — C. — 1,36 h.; 2,37 w.

627 Pirna from the right bank of the Elbe near Copitz.
38 c. — (492) — C. — 1,35 h.; 2,36 w.

628 Inside the fortress of Sonnenstein.
38 b. — (489) — C. — 2,03½ h.; 3,31 w.

629 The Zwinger in Dresden.
38 d. — (474) — C. — 1,34 h.; 2,37 w.

630 Dresden from the right bank of the Elbe below the bridge.
38 b. — (477) — C. — 0,95 h.; 1,65 w.

631 Dresden from the right bank of the Elbe above the bridge.
38 b. — (478) — C. — 0,95 h.; 1,65 w.

632 Allegorical decorative picture. The goddess Polonia. Three-quarter-length. The figures supposed to be by C. W. E. Dietrich. Dated: MDCCLXII.
37 d. — (462) — C. — 1,09 h.; 1,54½ w.

633 Allegorical decorative picture. A youth in ermine, and a Pole. Three-quarter-length. The figures supposed to be by Dietrich.
37 b. — (463) — C. — 1,09 h.; 1,55 w.

634 The great staircase in the Palace at Warsaw.
38 b. — (459) — C. — 1,04½ h.; 1,46 w.

635 Hall in the court-yard of the Palace at Warsaw.
38 b. — (460) — C. — 1,03 h.; 1,45½ w.

636 Flight of steps in the court-yard of the Palace in Warsaw.
37 d. — (461) — W. — 1,03 h.; 1,45½ w.

637 Dresden from the Neustadt below the bridge. Signed: BERNARDO . BELOTTO . DE . CANALETTO. Painted in 1768 on his reception into the Academy.
37 c. — (476) — C. — 0,99½ h.; 1,34 w.

638 The ruins of the old Kreuzkirche in Dresden. Signed: BERNAR . BELOTO DE CANLETTO . FEC . A . MDCCLXV.
38 d. — (475) — C. — 0,80 h.; 1,09½ w.

Giov. Dom. Tiepolo. Born in Venice 1726, died ... Pupil of his father Giov. Batt. Tiepolo.

639 The presentation in the Temple. Three-quarter-length. Hitherto as Giov. Batt. Tiepolo.
36 b. — (431) — C. — 0,40 h.; 0,48½ w. — Ph.

Uncertain Venetians. 18th. Century.

640 Venice from the sea.
37 b. — (453) — C. — 0,56½ h.; 0,98 w.

641 Lot and his daughters.
R 16. — (424) — C. — 2,75 h.; 2.06 w.

F. The Milanese School.

17th. Century.

Giulio Cesare Procaccini. Born at Bologna 1548, died at Milan about 1626. Pupil of his father Ercole Procaccini the Elder.

642 Abduction of women in the heroic age.
E 2. — (511) — C. — 2,65 h.; 2,50 w.

Holy Family with angels bringing fruit. **643**
F 3. — (512) — W. — 1,62 h.; 1,07½ w. — Ph.

School of Giulio Cesare Procaccini.

Holy Family with angels bringing flowers. **644**
R 8. — (513) — C. — 0,76 h.; 0,96½ w.

Camillo Procaccini. Born at Bologna 1550, died at Milan 1627. Pupil of his father Ercole Procaccini the Elder.

St. Rochus healing those sick of the plague. **645**
F 3. — (510) — C. — 3,55 h.; 4,76 w. — ✻ II, 18.

Francesco Cairo. Born at Varese 1598, died at Milan 1674. Pupil of Mazzucchelli.

Venus with Cupid and Apollo. **646**
3 b. — (201) — Cpr. — 0.40 h.; 0.27 w. — Ph.

Giuseppe Danedi. Worked together with his brother Stefano (1608—1689). Both were called »I Montalti.«

St. Anthony caressing the Infant Christ. Half-length. **647**
34 a. — (558) — C. — 0.87½ h.; 0,76½ w.

Paolo Pagani. Born at Valsolda 1661, died in Milan 1716. Formed his style on the Venetian School.

The repentant Magdalene and an angel with a scourge. **648**
34 b. — (212) — C. — 1,14½ h.; 1.49 w. — ✻ II, 42.

Alessandro Magnasco, called Lissandrino. Born at Genoa 1681, died there 1747. Pupil of Filippo Abbiatini at Milan.

Nuns in the choir. **649**
34 a. — (215) — C. — 0.91½ h.; 0,71½ w.

Capuchin monks in the refectory. **650**
34 a. — (216) — C. — 0,91 h.; 0,72 w.

Landscape with the Temptation of St. Anthony. Hitherto erroneously as Salvator Rosa. **651**
H 2 — (625) — C. — 1.41½ h.; 1,11 w.

Landscape with St. Jerome. Hitherto erroneously as Salvator Rosa. **652**
H 2. — (626) — C. — 1.42 h.: 1,11 w. — Ph.

Angelo Maria Crivelli. Died at Milan 1750. Probably pupil of Al. Magnasco.

653 A circular hall amidst Roman ruins.
49 b. — (223) — C. — 1,05½ h.; 1,29 w.

654 A carpenter's workshop amidst Roman ruins.
49 b. — (224) — C. — 1,05 h.; 1,27 w.

G. The Genoese School.

17th. Century.

Bernardo Strozzi, called **il Prete Genovese.** Born at Genoa 1581, died at Venice 1644. Pupil of Pietro Sorri.

655 Bathsheba reminding David of his promise to leave the crown to her son Solomon. Three-quarter-length.
F 3. — (617) — C. — 1,82 h.; 1,41½ w. — Ph.

656 Rebecca with Jacob's servant at the well.
C 1. — (620) — C. — 1,34 h.; 1,45 w.

657 David with the head of Goliath. Three-quarter-length.
F 1. — (618) — C. — 1,34 h.; 1,00 w. — Ph.

658 A female performer on the bass-viol. Three-quarter-length.
5 a. — (619) — C. — 1,25½ h.; 0,98½ w. — Ph.

Giov. Benedetto Castiglione. Born at Genoa 1616, died at Mantua 1670. Pupil of Giov. Batt. Paggi and A. v. Dyck.

659 The procession of animals into Noah's ark.
36 c. — (631) — C. — 1,45 h.; 1,94½ w. — ✻ II, 31.

660 Jacob's return home.
36 c. — (632) — C. — 1,44 h.; 1,97½ w. — ✻ II, 32.

School of Benedetto Castiglione.

661 Shepherds and flocks.
R 12. — (634) — C. — 0,94½ h.; 1,33½ w.

Francesco Castiglione. Died at Genoa 1716. Son and pupil of his father Benedetto Castiglione.

662 Sporting dogs and attendants.
35 c. — (635) — C. — 2,08 h.; 3,29 w.

Giov. Battista Langetti. Born at Genoa 1625 (according to others 1635), died at Venice 1676. Pupil of Pietro da Cortona.

Apollo about to flay the conquered Marsyas. **663**
F 2. — (659) — C. — 2,10 h.; 2,37 w. — ✳ I, 47. — Ph.

Bartolommeo Biscaino. Born at Genoa about 1632, died there 1657. Pupil of Valerio Castello.

The woman taken in adultery, before Christ. Three-quarter-length. **664**
F 3. — (636) — C. — 1,47½ h.; 1,99½ w. — ✳ II, 33. — Ph.

The adoration of the Kings. **665**
3 c. — (637) — C. — 0,54½ h.; 0,60 w.

The presentation in the Temple. **666**
3 c. — (638) — C. — 0,55 h.; 0,59 w.

H. Uncertain North Italians.

Uncertain North Italians.

St. Anna with the Virgin and Child. Three-quarter-length. **667**
35 b. — (398) — C. — 0,49 h.; 0,37½ w.

Bust of a bald-headed old man. **668**
H 1. — (123) — C. — 0,71½ h.; 0,57 w.

At the poulterer's. Still-life. **669**
R 15. — (136) — C. — 1,34½ h.; 0,95 w.

The Archangel Michael treading Satan under foot. **670**
R 3. — (500) — C. — 1,04 h.; 0,75½ w.

Bust of a brown-bearded man in a black coat. **671**
3 a. — (396) — C. — 0,68 h.; 0,51 w.

Bust of a young man with short brown hair. Perhaps Flemish. **672**
36 a. — (534) — W. — 0,46½ h.; 0,34½ w.

THIRD SECTION.

Spanish School.

I. Masters of the 16th. Century and the Transition period.

Luis de Morales, called **el Divino.** Born in Badajos at the beginning of the 16th. Century, died there 1586. Founder of a School.

673 Bust of the Man of Sorrows with a rope round his neck.
5 c. — (671) — W. — 0,39 h.; 0,32 w. — Ph.

Studio of Juan de Juanes, correctly Vicente Juan Macip. Born about 1507 at Fuente la Higuera, died 1579 at Bocairente. Imitator of Raphael.

674 The death of the blessed Virgin. Not fresh and powerful enough for the master himself.
L 1. — (672) — W. — 1,20 h.; 1,26½ w. — Ph.

Vasco Pereira. Born in Portugal. Resident in Seville. Proved to have lived between 1579 and 1583.

675 St. Onophrius. Signed: VASCO PREIRA PICTTOR 1583.
32 c. — (696) — W. — 1,08 h.: 0,81 w.

Juan de las Roélas, called el Licenciado. Born at Seville 1558 or 1560, died at Olivares 1625. Founder of a School.

The »Conception.« The Virgin Mary upon a half-moon. Allegorical picture of the Immaculate Conception. **676**
H 4. — (675) — C. — 2,22½ h.; 1,72 w. — Ph.

Pedro Orrente. Born in Murcia at the end of the 16th. Century, died at Toledo 1644. Imitator of Bassani.

Jacob and Rachel at the well. **677**
H 4. — (674) — C. — 1,75½ h.; 2,22 w.

Uncertain Spaniards. End of the 16th. Century.

The repentant Peter before Christ who is bound to the pillar. **678**
32 c. — (670) — W. — 1,77 h.; 0,74½ w.

Christ on the cross, between the Virgin and St. John. Attributed to Diego Correa. **679**
R 8. — (673) — W. — 0,86 h.; 0,73½ w.

II. Masters of the 17th. Century.

Attributed to Franc. de Herrera the Elder. Born at Seville 1576, died at Madrid 1656. Teacher of Velazquez.

Half-length-figure of St. Matthew the Apostle. The authorship of Herrera not proved. **680**
J 2. — (677) — C. — 1,03½ h.; 0,83 w.

Vicente Carducho (Carducci). Born at Florence 1585, died at Madrid 1638. Principal master of the early Madrid School.

St. Gonzalo between St. Francis (on the left) and St. Bernard of Siena (on the right). Signed: VINCENTO CARDVCCIIO P . R . F . 1630 ANOS. **681**
H 3. — (676) — C. — 2,18½ h.; 1,61½ w. — Ph.

Jusepe de Ribera, called **Lo Spagnoletto.** Born at Játiva 1588, died at Naples 1656. Founder of a School in Naples.

682 Half-length-figure of Diogenes with the lantern. Supposed portrait of himself by the master. Signed: *Jusepe de Ribera español, F . 1637.*
H 3. — (688) — C. — 0,76 h.; 0,61 w. — ✻ I, 31. — Ph.

H. 3.

683 Mary Magdalene in her cell waited upon by angels. Formerly erroneously pronounced to be Mary of Egypt. See Unabridged Catalogue. Signed: *Jusepe de Ribera español. F . 1641.*
H 3. — (678) — C. — 2,02 h.; 1,52 w. — ✻ I. 30. — Ph.

684 The deliverance of St. Peter from prison. Signed: *Jusepe de Ribera español . F . 1641.*
H 2. — (679) — C. — 1,76 h.; 2,26 w. — ✻ II, 34.

685 St. Francis on the bed of thorns. Signed: *Jusepe de Ribera español . F.*
H 1. — (680) — C. — 1,71 h.; 2,28 w. — ✻ II, 35.

686 The martyrdom of St. Lawrence. A similar picture of Ribera in the Vatican at Rome.
H 2. — (682) — C. — 2,03 h.; 1,51 w. — ✻ I, 29. — Ph.

687 St. Paul the hermit kneeling before an altar of rock.
H 2. — (683) — C. — 2,04 h.; 1,47½ w. — Ph.

688 St. Andrew. Three-quarter-length. Also known through replicas.
H 2. — (684) — C. — 1,28½ h.; 1,00½ w. — ✻ III, 49.

689 Jacob keeping Laban's sheep.
J 2. — (687) — C. — 1,69 h.; 2,19 w. — ✻ I, 27.

Pupils and imitators of Ribera.

690 The martyrdom of St. Bartholomew. Three-quarter-length.
H 2. — (681) — C. — 1,47 h.; 1,94 w. — ✻ I, 28.

691 Portrait of an old gentleman. Bust.
H 1. — (690) — C. — 0,70½ h.; 0,59 w.

692 Half-length-figure of a learned man, on whose head is a wreath, seated at his work-table. Supposed to be signed „*Ribera.*" Hitherto considered by his own hand.
51 a. — (689) — C. — 0,98 h.; 0,73½ w. — ✻ III, 32.

693 Pupil and master. Half-length. Hitherto considered possibly by Rembrandt's pupil Drost, whereas we find evident tokens in the picture that it belongs to the school of Ribera.
51 c. — (1428) — C. — 1,00 h.; 0,75 w.

Portrait of the Jesuit father Antonio Guido. Three-quarter-length. **694**
H 2. — (691) — C. — 1,31½ h.; 0,97½ w. — Ph.

Attributed to Juan de Ribalta. Born at Valencia 1597, died there 1628. Son and pupil of Fr. de Ribalta.

Gregory the Great celebrating the mass. **695**
J 2. — (695) — C. — 1,60 h.; 1,18 w. — Ph.

Fr. de Zurbaran. Born at Fuente de Cantos 1598, died at Madrid 1662.

St. Bonaventura kneeling before the papal crown, praying for inspiration to name the most suitable candidate for the office of pope, by request of the cardinals. Formerly interpreted otherwise. See Unabridged Catalogue. **696**
H 1. — (697) — C. — 2,39 h.; 2,22 w. — Ph.

Diego de Silva Velazquez. Born at Seville 1599, died at Madrid 1660. Pupil of Fr. Herrera, Chief master.

Portrait of a gentleman of rank with short grey hair. Three-quarter-length. **697**
J 2. — (694) — C. — 1,08 h.; 0,89½ w. — ✻ III, 41. — Ph.

Bust of an old gentleman with a gold chain upon a black suit. The authenticity is not without doubt. **698**
J 2. — (693) — C. — 0,65½ h.; 0,56 w. — ✻ II, 45. — Ph.

Bust of the Count of Olivares. Probably only one of many studio replicas. **699**
J 2. — (692) — C. — 0,92½ h.; 0,74 w. — Ph.

Jacinto Jerónimo de Espinosa. Born at Concentaina 1600, died at Valencia 1680. Follower of Ribalta and Van Dyck.

Half-length figure of St. Francis praying. **700**
H 4. — (699) — C. — 0,91½ h.; 0,91 w.

Christ bearing his cross. Free copy after a picture of Van Dyck. **701**
H 4. — (700) — C. — 1,88 h.; 1,43½ w. — Ph.

Alonso Cano. Born at Granada 1601, died there 1667. Pupil of Fr. Pacheco and Juan del Castillo in Seville.

The Apostle Paul. Full-length. **702**
H 3. — (701) — C. — 2,11½ h.; 1,11 w. — Ph.

School of Alonso Cano.

703 The Virgin and Child. Three-quarter-length.
H 4. — (702) — C. — 1,23 h.; 0,97½ w. — Ph.

Attributed to Pedro de Moya. Born at Granada 1610, died there 1666. Pupil of Juan del Castillo in Seville.

703A Bust of a black-haired warrior with a red scarf.
H 1. — C. — 0,61½ h.; 0,49 w.

Bartolomé Estéban Murillo. Born at Seville 1618, died there 1682. Pupil of Juan del Castillo. Founder of a School.

704 St. Rodriguez to whom an angel is bringing a wreath.
H 4. — (703) — C. — 2,05½ h.; 1,23½ w. — ✻ III, 42. — Ph.

705 The Virgin and Child.
H 4. — (704) — C. — 1,66 h.; 1,14½ w. — Ph.

After Murillo.

706 Two girls, sitting in the street, counting money. The original in the Pinakothek in Munich.
35 a. — (705) — C. — 1,29½ h.; 0,96 w.

Juan de Valdes Leal. Born at Córdoba 1630, died at Seville 1691. Pupil of Antonio del Castillo.

707 St. Basco of Portugal before his monastery.
H 4. — (706) — C. — 2,48½ h.; 1,27 w. — Ph.

Uncertain Spaniard. 17th. Century.

708 Lamentation over the body of Christ. Ascribed by some to Juan Antonio Escalante. Perhaps a copy after Ribera.
H 1. — (707) — C. — 1,54½ h.; 2,19½ w.

709 St. Cassilda seated in the midst of a landscape.
K 1. — (709) — C. — 1,92½ h.; 1,45½ w.

Attributed to Spaniards. 17th. Century.

710 The repentant Magdalene.
H 4. — (698) — C. — 0,96½ h.; 1,17½ w.

711 Faith as a female figure with a cross and chalice.
D 2. — (708) — C. — 1,32 h.; 1,66 w.

712 The Immaculate Conception. The Virgin and Child upon a half-moon.
35 b. — (710) — Cpr. — 0,20½ h.; 0,13 w.

FOURTH SECTION.

The French School.

I. Master of the 16th. Century.

School of François Clouet. French Court painter from 1541—1572.

Portrait of Jeanne de Pisseleu. Half-length. **713**
21 b. — (711) — W. — 0,31½ h.; 0,25 w. — Ph.

II. Masters of the 17th. Century.

Simon Vouet. Born in Paris 1590, died there 1649. Follower of the Italian Eclectics.

The apotheosis of St. Louis. **714**
44 a. — (712) — C. — 2,69 h.; 1,48 w.

Le Valentin. Born at Coulommiers at the earliest 1591, died at Rome, at the latest 1634. Follower of M. A. da Caravaggio.

The old violinist. Three-quarter-length. Possibly Homer. **715**
33 a. — (736) — C. — 0,95 h.; 1,31 w.

After Jaques Callot. Born at Nancy 1592, died there 1635. Principally engraver and etcher.

Military execution. Copy after the engraving L'Arquebusade, No. 12 of the great »Misères de la guerre.« **716**
46 a. — (724). — Cpr. — 0,08 h.; 0,18½ w.

Nicolas Poussin. Born in Normandy 1594, died in Rome 1665. Founder of the Roman-French School.

717 The adoration of the Magi. — Signed: *Accad : rom:* NICOLAVS . PVSIN . *faciebat Romae . 1633.* First example of this composition, which was afterwards repeated by the master (e. g. in the Louvre in Paris).
44 c. — (715) — C. — 1,60½ h.; 1,81½ w. — Ph.

718 The nymph Syrinx, pursued by Pan.
44 c. — (720) — C. — 1,06½ h.; 0,82 w. — Ph.

719 The kingdom of Flora. A group of figures changed into flowers, according to Ovid.
45 a. — (717) — C. — 1,31 h.; 1,81 w. — Ph.

720 Moses being placed in the ark of bulrushes.
45 b. — (714) — C. — 1,44 h.; 1,95½ w. — Ph.

721 Venus reposing, and Cupid.
6 a. — (719) — C. — 0,71 h.; 0,96 w. — Ph.

722 Narcissus gazing at his reflection in the brook. If genuine, an early work of this master. See Unabridged Catalogue.
6 a. — (718) — C. — 0,72 h.; 0,96½ w.

723 The martyrdom of St. Erasmus. Perhaps only a picture of the School.
46 c. — (716) — C. — 2,40 h.; 3,07 w.

Pupils and imitators of N. Poussin.

724 Noah's sacrifice of thanksgiving. Hitherto as an original, but too uninteresting for this.
6 a. — (713) — C. — 0,71½ h.; 1,38½ w.

725 The festival of Lupercalia. Youths racing.
R 11. — (723) — C. — 0,73 h.; 0,98½ w.

726 Fauns and nymphs disporting themselves. Hitherto erroneously as Lairesse.
46 a. — (1661) — C. — 0,84 h.; 0,99½ w.

727 A commander and his followers before a flaming tripod.
46 a. — (783) — C. — 1,00 h.; 1,32 w.

728 Noah's sacrifice of thanksgiving. Perhaps Italian.
44 c. — (722) — C. — 1,08 h.; 1,34 w.

V. E. Probably a member of the family of the Flemish artist Elle, resident in Paris. See Unabridged Catalogue.

Bust of the painter Nic. Poussin. Signed: *Si Nomen a me quæris N. Poussin 1640 . F.* This inscription only refers to the person represented. »V. E. pinxit« is on an old engraving of this picture. See Unabridged Catalogue. **729**
6 c. — (721) — C. — 0,75½ h.; 0,59 w.

Claude Gellée, called **Claude Lorrain.** Born in Lorrain about 1600, died in Rome 1682. Pupil of Agostino Tassi in Rome. Celebrated master.

Landscape with the flight into Egypt. Signed: CLAVDE IV . FE . ROMA . 1647. **730**
6 c. — (725) — C. — 1,02 h.; 1,34 w. — Ph.

Coast scene with Acis and Galatea. Signed: CLAVDE GELEE IVEF ROMA 1657. **731**
6 a. — (726) — C. — 1,00 h.; 1,35 w. — Ph.

After Claude Lorrain.

Landscape with a shepherd's festival. The original in the Louvre at Paris. **732**
44 a. — (727) — C. — 0,74½ h.; 1,00 w.

Gaspard Dughet, called **Poussin.** Born in Rome 1613, died there 1675. Pupil and brother-in-law of Nic. Poussin.

Mountain lake. Landscape. **733**
6 b. — (729) — C. — 0,73 h.; 0,97 w. — Ph.

Landscape in the Campagna. **734**
6 c. — (730) — C. — 0,72 h.; 0,96½ w. — Ph.

Landscape of mountain and woods with a waterfall. **735**
6 c. — (731) — C. — 0,74 h.; 0,98 w. — Ph.

Wooded landscape with a mountain village. The authenticity not undisputed. **736**
6 a. — (733) — C. — 0,64 h.; 0,87½ w.

Pupils and imitators of Gaspard Poussin.

Italian landscape. Subject taken from Tivoli. **737**
44 b. — (734) — C. — 0,54 h.; 0,83½ w.

Landscape with naked children harvesting. **738**
44 b. — (735) — C. — 0.55 h.; 0,72½ w.

Landscape with buildings (mills?) by the river side. **739**
44 b. — (1703) — C. — 0,48½ h.; 0.64 w.

740 Landscape with shepherds by a wooded lake.
44 b. — (1704) — C. — 0,45 h.; 0,64½ w.

741 Italian landscape. Subject taken from Tivoli.
P 10. — (1416) — C. — 0,68½ h.; 0,54½ w.

Sebastien Bourdon. Born at Montpellier 1616, died at Paris 1671. Educated after Poussin and B. Castiglione.

742 Jacob's return home. Hitherto ascribed to Ben. Castiglione. See Unabridged Catalogue.
44 b. — (633) — C. — 0,96 h.; 1,30½ w. — Ph.

Charles le Brun. Born in Paris 1619, died there 1690. Pupil of Simon Vouet.

743 The Holy Family with Joachim, Elizabeth and the little St. John.
46 b. — (737) — C. — 1,59 h.; 1,59 w.

Jacques Courtois, le Bourguignon (Italian: Jacopo Cortese, il Borgognone). Born in Franche-Comté 1621, died at Rome 1676. Developed under the influence of Salv. Rosa.

744 Battle in the valley between foot-soldiers and horsemen.
45 b. — (738) — C. — 1,53½ h.; 2,67 w.

745 Cavalry skirmish before the walls of a fortified town.
46 b. — (739) — C. — 1,55 h.; 2,74 w.

746 After the battle. Robbing a dead body.
46 a. — (740) — C. — 0,36½ h.; 0,61 w.

747 Before the battle.
46 a. — (741) — C. — 0,65 h.; 1,17 w.

Pupils and imitators of Jacques Courtois.

748 Cavalry skirmish on barren upland.
Q 1. — (742) — C. — 0,52½ h.; 0,74½ w.

749 On the field of battle. Robbing a dead body. Hitherto erroneously as »Stoom.« See Unabridged Catalogue.
51 b. — (1679) — C. — 0,66½ h.; 1,39½ w.

750 A fight with the Turks. Hitherto erroneously as »Stoom.« See Unabridged Catalogue.
51 b. — (1680) — C. — 0,66½ h.; 1,39½ w.

751 A cavalry skirmish. Hitherto erroneously as »Stoom.« See Unabridged Catalogue.
50 a. — (1683 — C. — 1,18 h.; 1,81¼ w.

The guard. **752**
46 a. — (743) — C. — 0,27½ h.; 0,42 w.

Guillaume Courtois. Born in Franche-Comté 1628, died at Rome 1679. Brother of Jacques Courtois.

Abraham's sacrifice. **753**
6 c. — (744) — C. — 0,72 h.; 0,59 w.

François Millet. Born at Antwerp 1642, died in Paris 1679. Follower of Gasp. Poussin.

Roman mountain landscape with an aqueduct. Hitherto erroneously as »Gaspard Poussin.« Chief picture of Millet. **754**
6 c. — (728) — C. on W. — 0,54 h.; 0,65½ w. — Ph.

Landscape with a round tower. The authenticity as Millet not quite undisputed. **755**
6 a. — (1702) — C. — 0,60 h.; 0,64 w.

Daniel de Savoye. Born at Grenoble 1644, died at Erlangen 1716. Pupil of Seb. Bourdon.

Bust of the artist's wife. **756**
44 a. — (746) — C. — 0,74 h.; 0,59 w.

François de Troy. Born at Toulouse 1645, died at Paris 1730. Pupil of Claude de Fêvre.

Portrait of the Duc de Maine. Three-quarter-length. Signed: PEINT PAR F . DE TROY . EN 1716. **757**
44 a. — (745) — C. — 0,92 h.; 0,74 w.

Nicolas de Largillière. Born in Paris 1656, died there 1746. Pupil of Sir Peter Lely.

Bust of the Chamberlain de Montargu. **758**
6 b. — (747) — C. — 0,80 h.; 0,63½ w.

Bust of the Duc de la Rochefoucauld. **759**
46 a. — (748) — C. — 0,41 h.; 0,33½ w.

Hyacinte Rigaud. Born at Perpignan July 20th. 1659, died at Paris 1743. Celebrated portrait painter.

Portrait of King Augustus III. of Saxony as Electoral Prince in Paris. **760**
39 a. — (749) — C. — 2,50 h.; 1,73 w. — ✻ I, 0.

Pierre Gobert (Gaubert). Born at Fontainebleau 1659, died at Paris 1741. Member of the Academy.

761 Bust of a lady in a head-dress resembling a turban.
44 a. — (774) — C. — 0,78 h.; 0,62 w.

Nicolas Bertin. Born at Paris 1667, died there 1736. Pupil in the Academy.

762 The acorn and the gourd. From Lafontaine's fable.
45 c. — (750) — C. — 0,59½ h.; 0,49½ w.

763 The bear and the gardener. From Lafontaine's fable.
45 c. — (751) — C. — 0,59½ h.; 0,49½ w.

French School. End of the 17th. Century.

764 The crucifixion of Christ and the thieves.
44 b. — (784) — C. — 0,86 h.; 0,55½ w.

765 The judgment of Solomon.
44 b. — (785) — C. — 0,73 h.; 0,58½ w.

III. Masters of the 18th. Century.

Louis de Silvestre (the Younger). Born in Paris 1675, died there 1750. Pupil of Charles le Brun. Court-painter in Dresden.

766 The centaur Nessus with Deianira, pursued by Hercules. Signed on the back: *peint par Louis Silvestre à Dresde 1732.*
45 c. — (758) — C. — 1,08 h.; 1,46 w. — Ph.

767 The family meeting at Neuhaus on May 24th. 1737, between the Empress Amalie, her daughter Maria Josepha and King Augustus III, husband of the latter.
E.-S. — (752) — C. — 4,97 h.; 6,74 w.

768 Portrait of King Augustus III on horseback.
E.-S. — (753) — C. — 2,67 h.; 2,08 w.

769 Portrait of Augustus III as Electoral Prince, on horseback.
E.-S. — (754) — C. — 2,67 h.; 2,08 w.

770 King August II (the Strong) of Poland (on the left), and King Frederick William I of Prussia (on the right).
22 d. — (755) — C. — 2,81 h.; 2,02 w.

Maria Josepha of Austria as Electoral Princess of Saxony. **771**
22 d. — (756) — C. — 2,47 h.; 1,66 w. — ✻ II, 0.

Alexis Grimou. Born at Romont (Switzerland) about 1680, died at Paris 1740. Formed his style after Van Dyck.

Half-length figure of a little flute-player. **772**
46 a. — (775) — C. — 0,65 h.; 0,54½ w.

Antoine Pesne. Born at Paris 1683, died at Berlin 1757. Court-painter in Berlin after 1711.

Half-length figure of a girl in a straw hat, with pigeons. **773**
Signed: *Pesne fecit 1728.*
47 a. — (761) — C. — 0,76 h.; 0,61 w. — ✻ III, 17.

A cook plucking a turkey. Three-quarter-length. Signed: **774**
Antonius Pesne inventi (sic) 1712.
45 a. — (763) — C. — 1,34 h.; 1,05 w.

Bust of the master himself. Signed: *Ant. Pesne peint* **775**
par luy mesme. 1728.
6 b. — (764) — C. — 0,81½ h.; 0,66 w.

Bust of gentleman, his head covered with a kind of turban. **776**
22 b. — (765) — C. — 0,72 h.; 0,54½ w.

Bust of a lady with a head-dress resembling a turban. **777**
22 b. — (766) — C. — 0,72 h.; 0,54½ w.

A gipsy telling a lady's fortune. Three-quarter-length. **778**
46 c. — (762) — C. — 1,14 h.; 0,92½ w. — ✻ III, 11.

Bust of a boy holding a mask before his face. The **779**
authenticity as Pesne is not proved, but beyond all doubt.
46 a. — (767) — W. — 0,59 h.; 0,44 w.

Iean Baptiste van Loo. Born at Aix 1684, died there 1745. Pupil and son of Louis, grandson of Jakob van Loo.

Portrait of King Louis XV. One of many replicas of this **780**
picture. Hitherto erroneously ascribed to Silvestre. See Unabridged Catalogue.
22 b. — (757) — C. — 1,93 h.; 1,36½ w.

Antoine Watteau. Born at Valenciennes 1684, died at Nogent near Vincennes 1721. Pupil of Claude Gillot.

781 A garden party.
6 b. — (759) — C. — 0,60 h.; 0,75 w. — Ph.

782 Groups of lovers in a park.
6 b. — (760) — C. — 0,61 h.; 0,74 w. — Ph.

Jan Marc Nattier. Born in Paris 1685, died there 1766. Pupil of his father.

783 Portrait of Count Moritz of Saxony, later Marshall of France. Signed: *Peint à Paris par Nattier le jeune en 1720* (the last figure indistinct).
39 b. — (777) — C. — 2,57 h.; 1,72 w.

Nicolas Lancret. Born in Paris 1690, died there 1743. Pupil of Gillot. Imitator of Watteau.

784 Dancing in the castle grounds.
6 b. — (768) — C. — 2,07½ h.; 2,07½ w. — Ph.

785 A quadrille under the trees. Hitherto erroneously as »Pater.«
6 b. — (771) — C. — 0,42 h.; 0,56½ w. — Ph.

786 A dance round a tree. Hitherto erroneously as »Pater.«
6 b. — (772) — C. — 0,43 h.; 0,53 w. — Ph.

Jan Bapt. Jos. Pater. Born at Valenciennes 1696, died at Paris 1736. Pupil of A. Watteau.

787 A procession (perhaps bridal) in the open air. Hitherto erroneously as »Lancret.«
6 b. — (769) — W. — 0,25 h.; 0,38 w.

788 A quadrille under the trees. Hitherto erroneously as »Lancret.«
6 b. — (770) — W. — 0,25½ h.; 0,38½ w.

Pierre Subleyras. Born in Languedoc 1699, died at Rome 1749. Chiefly educated in Rome.

789 Christ in the house of Simon the Pharisee. A small replica of the master's large picture in the Louvre at Paris.
6 b. — (773) — C. — 0,50½ h.; 1,22 w.

Claude Joseph Vernet. Born at Avignon 1712, died at Paris 1789. Pupil of his father Ant. Vernet.

A burning town in a valley. **790**
I.-Z. — (778) — C. — 2,35 h.; 1,70 w.

Charles Hutin. Born in Paris 1715, died at Dresden 1776. Pupil of Fr. le Moine. Director of the Academy in Dresden.

Reading girl. Three-quarter-length. Signed: C . HVTIN PINXIT 1769. **791**
47 a. — (776) — C. — 0,85½ h.; 0.56 w.

Jean Baptiste Greuze. Born near Mâcon 1725, died in Paris 1805. Pupil of the »Académie.«

The father of the family reading the Bible to his household. **792**
Probably not the first original which was so celebrated in its time.
47 a. — (779) — C. — 0.74 h.; 0.92½ w. — Ph.

Uncertain French masters. 18th. Century.

Cleopatra. Three-quarter-length. **793**
46 c. — (786) — C. — 1,18½ h.; 0,94½ w.

Portrait of Queen Maria Lescinska of France. **794**
45 a. — (787) — C. — 0,73 h.; 0,60½ w.

Bust of the Cardinal of Salerno. **795**
41 c. — (788) — C. — 0,83½ h.; 0,65 w.

Bust of Cardinal Alberoni. **796**
45 a. — (789) — C. — 0,76 h.: 0,63 w.

Bust of Queen Catarina de' Medici of France. **797**
51 c. — (2083) — C. — 0,73½ h.; 0,59 w.

Bust of Admiral de Coligny. **798**
R 11. — (2084) — C. — 0,67 h.; 0.56½ w.

FIFTH SECTION.

Flemish and Dutch Schools.

I. Masters of the 15th. and 16th. Centuries.

A. The Flemish School.

Jan van Eyck. Born at Maaseijck in the last quarter of the 14th. Century, died at Bruges 1444. Pupil of his brother Hubert van Eyck.

799 A triptych. In the centre piece, the Virgin and Child enthroned in a church; on the wings, outside, The Annunciation; on the inside, the Archangel Michael with the kneeling patron on the left; and St. Catharine on the right.

N 1. — (1836) — W. — The middle picture 0,27½ h.; 0,21½ w.; each wing 0,08 w. — Ph.

Roger van der Weyden. Born at Tournai about 1400, died at Brussels 1464. Pupil of Robert Campin. Follower of van Eyck. Founder of the Brussels School.

800 Christ on the cross with his faithful followers. The authenticity of the picture, which is certainly a good example of the master's style and studio, is justly disputed. See Unabridged Catalogue.

21 c. — (1841) — W. — 0,32½ h.; 0,20½ w. — Ph.

After Hans Memlinc. Died in Bruges about 1495, where he had been working since 1478. Pupil of Roger van der Weyden.

Bust of Anton of Burgundy in a high hat. Better examples in other places. See Unabridged Catalogue. **801**
21 c. — (1842) — W. — 0,45 h.; 0,35½ w. — Ph.

Studio or School of Hans Memlinc.

St. Christopher carrying the Infant Christ through the river. Not delicate and fine enough for the master's own hand. **802**
21 c. — (1843) — W. — 0,41 h.; 0,24 w. — Ph.

Adam and Eve under the tree of knowledge. Hitherto erroneously ascribed to the German School. The picture closely resembles Memlinc. Scheibler even considers it not impossible that it is by the master's own hand. **803**
P 1. — (1872) — W. — 1,25 h.; 0,98½ w. — Ph.

Studio of Quinten Massys. Born at Antwerp 1460, died there 1530. Founder of a School.

Bargaining over a fowl. Also called »The Money-changer's«, »Lawyer and his Client«, or »Dispute before a judge.« Not clear and firm enough for the master's own hand. Perhaps by his son Jan Massys. **804**
21 c. — (1845) — W. — 0,85 h.; 1,15 w.

Style of Jan Gossaert, called **Mabuse.** Born at Maubeuge about 1470, died at Antwerp 1541. Developed himself in Italy.

A mother with her child. Half-length. **805**
P 3. — (1847) — W. — 0,43½ h.; 0,33 w. — Ph.

Hendrik Bles, called **Civetta.** Born at Bouvignes 1480, died after 1521. Developed under the influence of Patinir.

Apes plundering the wares of a pedlar who is sleeping under a tree. Signed with the owl. **806**
Q 2. — (790) — W. — 0,59½ h.; 0,84½ w.

Uncertain Flemish master. About 1500.

The wing of an altar-piece with the patron and St. Andrew. **807**
P 2. — (1838) — C. (formerly W.) — 0,75½ h.; 0,24 w.

808 The wing of an altar-piece with St. Elizabeth.
P 2. — (1839) — C. (formerly W.) — 0,76 h.; 0,24½ w.

Uncertain Flemish master. About 1520.

809 Altar-piece in three divisions. In the middle: The adoration of the Kings. Left wing: The adoration of the Child. Right wing: The presentation in the Temple.
P 2. — (1849) — W. — Centre picture 1,03½ h.; 0,71 w. — Side pictures each 0,31½ w.

Bernaert van Orley. Born at Brussels in the last ten years of the 15th. Century, died there 1542. Under Raphael's influence in Italy.

810 Mary and Joseph kneeling before the Child.
21 a. — (1850) — W. — 0,86½ h.; 0,85½ w.

811 Bust of a man in a black cap. Hitherto erroneously considered to be the work of H. Holbein the Younger. See Unabridged Catalogue.
21 b. — (1888) — W. — 0,37½ h.; 0,20 w.

Marinus von Roymerswale (also called »van Zeeuw«). Born in Zeeland in Holland. Flourished between 1521 and 1560. Imitator of Q. Massys.

812 The money-changer and his wife. Half-length. Signed: *Marinus me fecit anno 1541.*
21 a. — (1851) — W. — 0,93½ h.; 1,11½ w. — Ph.

Style of Pieter Pourbus. Born at Gouda about 1510, died at Bruges 1584.

813 Portrait of a man with a dark brown beard and black cap. Dated: *1548.* Hitherto erroneously as German, »perhaps Penz.«
21 c. — (1882) — W. — 0,79½ h.; 0,57 w.

814 Portrait of a man with a light brown beard and a black cap. Dated: *1552.* Hitherto erroneously as German, »perhaps Penz.«
21 b. — (1883) — W. — 0,58 h.; 0,50½ w.

Frans de Vriendt, called **Floris.** Born at Antwerp 1517 or 1518, died there 1570. Influenced by Michelangelo in Italy.

ıe adoration of the shepherds. Monogram: FFF. **815**
1. — (792) — W. — 1,24½ h.; 1,25 w.

Bust of the Emperor Vitellius with a wreath on his head. Monogram: FFF. **816**
M 3. — (793) — W. — 0,45 h.; 0,35 w.

Bust of a laughing girl. Monogram: FFF. **817**
M 3. — (794) — W. — 0,45 h.; 0,34½ w.

Imitator of Frans Floris.

Lot and his daughters. **818**
R 5. — (792) — W. — 0,75½ h.; 1,04½ w.

Peter Brueghel the Elder. Born at Breughel about 1525, died at Brussels 1563. Worked in Antwerp and Brussels.

A brawl among peasants. Celebrated picture, not however the original, but a copy by the hand of P. Brueghel the Younger. **819**
P 6. — (797) — W. — 0,70½ h.; 0,98½ w.

Imitator of Brueghel the Elder.

Winter landscape. **820**
20 a. — (852) — W. — Circular; 0,18½ h.; 0,18 w.

Attributed to Marten de Vos. Born at Antwerp 1531, died there 1603. Pupil of Frans Floris.

Moritz of Orange on horseback. Hitherto erroneously placed among the followers of Cranach, originally as Marten de Vos. **821**
R 8. — (1953) — W. — 0,94 h.; 0,78 w.

Hans Bol. Born at Mecheln 1534, died at Amsterdam 1593.

Nine landscapes in water colours in one frame. **822—30**

(I.) Fisher's tournament on the »Weiher« in the Hague. Signed: HBOL 1586. **822**
21 c. — Parchment on W. — 0,12½ h.; 0,59 w.

(II.) Village feast in front of the church and castle. **823**
21 c. — Parchment on W. — 0.14 h.; 0,21 w.

(III.) A town on an arm of the sea. **824**
21 c. — Parchment on W. — 0,14 h.: 0.25½ w.

825 (IV.) Spring in the castle gardens.
21 e. Parchment on W. — 0.13 h.: 0.20 w.

826 (V.) Abraham and the three angels in a Dutch landscape.
21 e. Parchment on W. — 0.14 h.: 0.21 w.

827 (VI.) Abigail before David. Signed: HANS BOL 1587.
21 e. — Parchment on W. — 0.14 h.: 0.21½ w.

828 (VII.) Jacob's dream of the ladder reaching to heaven.
21 e. Parchment on W. — 0.14 h.: 0.21½ w.

829 (VIII.) Meleager giving Atalante the head of the boar. Signed: HBOL 1580.
21 e. Parchment on W. — 0.14 h.: 0.21½ w.

830 (IX.) Moses with the daughters of Raguel (Jethro) at the well.
21 e. Parchment on W. — 0.14 h.: 0.21½ w.

Joachim Beukelaar. Flourished between 1559 and 1575 in Antwerp. Pupil of Pieter Aertsen.

831 The four Evangelists. Monogram: J. B. 1567. Hitherto among the Italians. Chief picture of Beukelaar.
[illegible]

Martin van Valckenborch. Born at Mecheln 1542. Younger brother of Lukas van Valckenborch.

832 The Tower of Babel. Signed: MARTIN VAN VALCKENBORCH FECIT ET INVENTOR. M. V. V. 1595.
[illegible]

Frans Pourbus the Elder. Born at Bruges 1545, died at Antwerp 1581. Pupil of Frans Floris.

833 Portrait of a lady with a little dog in her arms. Three-quarter-length. Signed 1568. F. P.
[illegible]

Style of Frans Pourbus the Elder.

834 Portrait of a lady in a white cap. Hitherto erroneously as German. See Unabridged Catalogue.
[illegible]

Style of Pourbus.

835 Portrait of a fair blue-eyed warrior in armour. Half-length. According to Waagen by Fr. Pourbus the Younger.
[illegible]

Bust of a red-haired short-bearded man. **836**
P 9. — (842) — W. — 0,41½ h.; 0,34 w.

Bust of a woman in a white cap. **837**
P 9. — (843) — W. — 0,46½ h.: 0,34½ w.

Uncertain Flemish master. 16th. Century.

Bust of a man in a fur cloak and black cap. Hitherto erroneously as H. Holbein. **838**
Q 2. — (1890) — W. — 0,41 h.; 0,34½ w. — Ph.

B. The Dutch School.

Jan Mostert. Born at Haarlem 1470, died 1555 or 1556.

Half-length figure of the Magdalene in a black cap. The picture belongs to the group of paintings which Waagen, probably justly, traces back to Jan Mostert. **839**
21 b. — (1853) — W. — 0,34½ h.; 0,24 w.

Uncertain Dutch masters. About 1500.

Holy Family in a building with Joachim and Anna. Hitherto erroneously as »School of van Eyck.« **840**
21 a. — (1837) — W. — 0,65½ h.; 0,48 w. — Ph.

An altar-piece with side pictures. Centre picture: The taking of Christ. Left wing, inside: Angel with the instruments of the Passion; outside: St. Catherine. Right wing, inside: Angel with the instruments of the Passion; outside: St. Barbara. Hitherto erroneously as »School of van Eyck.« More likely belonging to the School of the Dutch painter Ger. David resident in Bruges. The outside of the wings painted later in Germany. **841**
N 3. — (1840) — W. — 1,73 h.; Middle picture 1,11 w.; wings 0,48 w. — Ph.

Bust of a man holding three arrows. Monogram: K . L. **842**
O 3. — (1856) — W. — 0,36 h.; 0,30½ w.

After Lukas van Leyden. Born at Leiden 1494, died there 1533. Chief master both as engraver and painter.

The temptation of St. Anthony. Hitherto as original; not however bright and delicate enough for this. **843**
21 b. — (1852) — W. — Circular; 0,24½ h. and w. — Ph.

Jan van Scorel. Born at Schoorl near Alkmaar 1495, died at Utrecht 1562. Influenced by Raphael in Italy.

844 David cutting off the head of the vanquished Goliath. Hitherto erroneously as »Angelo Bronzino.« Undoubted late work of Scorel. See Unabridged Catalogue.
O 3. — (65) — W — 1,08½ h.; 1,55½ w. — Ph.

Style of Pieter Aertsen. Called de lange Pier. Born at Amsterdam 1507, died there 1575.

845 The Saviour bearing his cross to Golgotha. Hitherto as »Frans Floris.«
Q 2. — (796) — W. — 0,86 h.; 1,59½ w. — Ph.

Uncertain Dutch master. About 1548.

846 Portrait of a lady in a white cap. Half-length. Dated: *1548.*
N 1. — (1893) — W. — 0,80 h.; 0,60 w. — Ph.

Anton Mor (Moor). Born at Utrecht, died at Antwerp between 1576 and 1578. Pupil of Jan van Scorel.

847 Bust of a canon of Utrecht. Youthful work of the master, even if not by his master Scorel.
21 b. — (1174) — W. — 0,34½ h.; 0,29 w. — Ph.

848 Portrait of a fair-bearded man in a fur coat and black cap. Half-length. Hitherto as unknown. See Unabridged Catalogue. A mature work of Mor.
21 a. — (1903) — W. — 0,73 h.; 0,54½ w. — Ph.

Uncertain Dutch master. About 1563.

849 Double portrait of two girls holding each other by the hand. Dated: *1563.* Hitherto most erroneously ascribed to Ch. Amberger. Far more in the style of Mor.
O 2. — (1900) — W. — 1,20 h.; 0,88 w.

Cornelis Cornelisz van Haarlem. Born at Haarlem 1562, died there 1628. Pupil of Pieter Pietersz in Amsterdam and Gillis Coignet in Antwerp.

850 A woman between two men at a table. Half-length. Signed: *Ao . 1594 . C . C . H.*
Q 3. — (1177) — C. — 0,71½ h.; 0,86½ w.

851 Venus, Bacchus and Ceres. Monogram: C . H . 1614.
J 4. — (1176) — C. — 1,53½ h.; 1,83 w.

Adam and Eve under the tree of knowledge. Hitherto as »unknown« in the German School. **852**
21 a. — (1874) — Cpr. — 0,14 h.; 0,10 w.

After Cornelis Cornelisz.

Bust of the poet and engraver Dirk Volckertszoon Coornhert in a black hat. The original in the Amsterdam Museum. **853**
L 3. — (1187) — W. — 0,46½ h.; 0,37½ w.

Joachim Antonisz Utenwael (Wttewael, Uitenwael). Born at Utrecht 1566, died there 1638.

Apollo with the Muses, Minerva and Pegasus on Parnassus. Signed: JOACHIM VTEN WÆL 1594. **854**
21 c. — (1178) — Cpr. — 0,15½ h.; 0,20½ w.

II. The masters of the 17th. Century.

First half.

The Flemish School.

A. The masters of the Transition Period.

Hieronymus Francken (Franck) I. Born at Herenthals 1540, died at Paris 1610. Pupil of Frans Floris in Antwerp.

The beheading of St. John the Baptist. Monogram: *JH*. *F: A° 1600.* **855**
P 3. — (889) — Cpr. — 0,38½ h.; 0,33½ w.

Frans Francken (Franck) I. Born at Herenthals 1542, died in Antwerp 1616. Pupil of Frans Floris in Antwerp.

Christ on the way to Golgotha. Signed: *D°. F. Franck. inventor. et. fecit. A°. 1597.* **856**
P 3. — (880) — W. — 0,60½ h.; 0,89 w.

Gillis van Coninxloo (Koningsloo). Born in Antwerp 1544, died in Amsterdam 1607. Pupil of Gill. Mostaert.

Landscape with the judgment of Midas. The figures probably by Martin van Cleef. Hitherto erroneously as **857**

»Lukas Gassel and H. Goltzius.« Signed with the monogram of Coninxloo and *1588*.
P 11. — (791) — W. — 1,20 h.; 2,04 w.

Paul Bril. Born in Antwerp 1554, died in Rome 1626. Under the influence of his brother Matthäus Bril and Ann. Carracci.

858 Landscape with Roman ruins. Signed: *P . Bril . 1600.*
21 b. — (864) — Cpr. — 0,21½ h.; 0,29 w.

859 Italian valley.
21 b. — (863) — Cpr. — 0,22 h.; 0,30½ w.

860 Mountainous landscape with a wooden bridge over the river. Signed: P . BRIL . 1608.
P 1. — (860) — W. — 0,63½ h; 1,06½ w.

861 Wooded landscape with Tobias and the angel. Signed: PAVOLO BRILLI 1624.
Q 3. — (862) — C. — 0,76½ h.; 1,01½ w. — Ph.

Style and School of the brothers Matthäus and Paul Bril.

862 Wooded landscape with Diana and Actæon.
P 8. — (866) — Cpr. — 0,27 h.; 0,34 w.

863 Wooded landscape with Meleager and Atalante.
P 1. — (856) — C. — 1,15½ h.; 1,65 w.

Pupils and imitators of Paul Bril.

864 Wooded landscape with the repose on the flight. Hitherto considered by the master's own hand. The signature on the back is however spurious.
Q 3. — (858) — Cpr. — 0,23½ h.; 0,30 w.

865 Castle in wooded mountains. Hitherto as the master's own work. The signature at the back is however spurious.
P 5. — (859) — Cpr. — 0,20 h.; 0,28 w.

866 Roman landscape with ruins. Dated: *1626*. Hitherto as the master's own work; supposed also to be signed *P . Bril.*
Q 3. — (861) — C. — 0,74 h.; 0,98 w.

867 Wooded landscape with a river on which is a ferry boat.
P 1. — (865) — C. — 0,60½ h.; 0,76½ w.

Joos (Josse, Jodocus) de Momper. Born at Antwerp 1564, died there 1635. The figures in his landscapes by Jan Brueghel the Elder.

Mountainous landscape with a waterfall and a bridge. Signed: I . D . M. (?) **868**
20 a. — (980) — W. — 0,49½ h.: 0,93 w.

Mountainous landscape with a watermill and a church. **869**
20 c. — (981) — W. — 0,53 h.; 0,71½ w.

Mountainous landscape with broken pine trunks in the stream. **870**
20 c. — (982) — W. — 0,53 h.; 0,71½ w.

Landscape with a road with figures upon it at the foot of a slope. **871**
P 9. — (983) — W. — 0,44½ h.: 0,64 w.

Mountainous landscape with four horsemen and two beggars. **872**
P 4. — (984) — W. — 0,38½ h.; 0.55½ w.

Landscape. Valley with a rainbow. **873**
Q 3. — (985) — W. — 0,38½ h.; 0.55½ w.

A town in the valley. On the right, in the foreground, a mountain road. **874**
48 c. — (986) — W. — 0,83 h.; 1,25 w.

Winter landscape. Hitherto as Jan Brueghel. **875**
19 c. — (819) — W. — 0,48½ h.: 0,66 w.

Peter Brueghel the Younger. Called »Hell Brueghel.« Born at Brussels 1564, died at Antwerp 1638. Imitator of his father Peter Brueghel the Elder. His nickname of »Hell Brueghel« probably originated from the old but mistaken idea that he he painted the representations of hell (see No. 877 and 878), which were however the work of his brother Jan Brueghel.

The preaching of St. John the Baptist. After an original of Peter Brueghel the Elder. **876**
P 1. — (798) — C. — 1,10½ h.: 1,64½ w.

Jan Brueghel the Elder. Called »Velvet Brueghel.« Born in Brussels 1568, died at Antwerp 1625. Son of Peter Brueghel the Elder, brother of Peter Brueghel the Younger.

Juno in Tartarus. Hitherto erroneously as Peter Brueghel the Younger. Signed: BRVEGHEL 159(6 or 8). **877**
20 c. — (799) — Cpr. — 0.25½ h.; 0.35½ w.

878 The temptation of St. Anthony. Hitherto erroneously as Peter Brueghel the Younger. Signed: BRVEGHEL 1604.
20 c. — (800) — Cpr. — 0,25½ h.; 0,35 w.

879 Hilly river landscape with fishers and fish. — Signed: BRVEGHEL . 1604.
21 b. — (804) — W. — 0,35½ h.; 0,64½ w. — Ph.

880 A round tower by the sea shore. Signed: BRVEGHEL . 1604.
21 a. — (805) — Cpr. — 0,08½ h.; 0,12 w.

881 Wooded hilly landscape with a man shooting bitterns. Signed: BRVEGHEL . 1605.
20 b. — (806) — W. — 0,41½ h.; 0,71½ w.

882 Country road under high trees, with figures upon it. Signed: BRVEGHEL . 1605.
19 a. — (807) — Cpr. — 0,20 h.; 0,29 w.

883 Landscape on the coast, with the calling of SS. Peter and Andrew. Signed: BRVEGHEL . 1608.
19 c. — (808) — Cpr. — 0,50 h.; 0,66 w.

884 Wooded river landscape with wood-cutters. — Signed: BRVEGHEL . 1608.
P 5. — (809) — W. — 0,47 h.; 0,55½ w.

885 River landscape with the skeleton of a horse. Signed: BRVEGHEL . 1608.
19 c. — (810) — Cpr. — 0,17½ h.; 0,23 w.

886 Flat country with windmills. Signed: BRVEGHEL . 1611.
21 b. — (811) — W. — 0,26½ h.; 0,37½ w.

887 Village street overlooked by a church tower. Signed: BRVEGHEL . 1611.
21 b. — (812) — Cpr. — 0,24 h.; 0,35½ w.

888 Dutch canal with a village and church. Signed: BRVEGHEL . 1612.
Q 1. — (813) — W. — 0,37 h.; 0,61½ w.

889 A windmill in a village on the river.
21 b. — (814) — Cpr. — 0,25 h.; 0,35 w.

890 Road with figures on a wooded height.
20 b. — (821) — W. — 0,42½ h.; 0,66½ w.

891 Road through a wood with a wood-cutter.
21 a. — (822) — Cpr. — 0,20 h.; 0,25 w.

892 A windmill on a slight eminence.
20 c. — (823) — W. — 0,30½ h.; 0,22 w. — Ph.

Houses washed by the water, trees in the foreground. **893**
20 a. — (825) — Cpr. — 0,13½ h.; 0,19 w.

A chapel under the trees. **894**
20 a. — (826) — Cpr. — 0,13½ h.; 0,19 w.

The ford at the stream with figures. **895**
21 b. — (829) — W. — 0,36 h.; 0,56½ w. — Ph.

A landing-place in a village with a church. **896**
19 b. — (830) — W. — 0,47 h.; 0,86 w.

The battle of the Israelites and the Amalekites. **897**
Q 1. — (833) — W. — 0,40½ h.; 0,61½ w.

Yellow flags in the rushes, before houses washed by water. **898**
The authenticity not indisputable.
19 c. — (824) — Cpr. — 0,17½ h.; 0,25 w.

Group of trees in front of a village. Circular picture. **899**
The authenticity not indisputable.
21 b. — (828) — W. — 0,23 h.; 0,22½ w.

After Jan Brueghel the Elder.

The adoration of the Kings. Hitherto erroneously as authentic. **900**
The original in the Imperial Gallery at Vienna.
Q 1. — (803) — W. — 0,45 h.; 0,64½ w.

The lake of Gennesareth, Christ preaching. Hitherto as original. **901**
P 4. — (820) — W. — 0,81 h.; 1,20 w. — Ph.

The element of Water. Attributed to Joh. Victor Platzer. **902**
Originals of this picture and the three following, by Brueghel, e. g. in Palazzo Doria in Rome.
P 1. — (2070) — W. — 0,63 h.; 0,97 w.

The element of Earth. Attributed to Joh. Victor Platzer. **903**
Originals of this picture, the preceding and the two following, by Brueghel, e. g. in Palazzo Doria in Rome.
P 1. — (2071) — W. — 0,63 h.; 0,97 w.

The element of Fire. Attributed to Joh. Victor Platzer. **904**
Originals of this picture, the two preceding and the following, by Brueghel, e. g. in Palazzo Doria in Rome.
P 1. — (2072) — W. — 0,63 h.; 0,97 w.

The element of Air. Attributed to Joh. Victor Platzer. **905**
Originals of this picture and the three preceding, by Brueghel, e. g. in Palazzo Doria in Rome.
P 1. — (2073) — W. — 0,63 h.; 0,97½ w.

Jan Brueghel the Younger. Born at Antwerp 1601, died there after 1678. Son, pupil and imitator of Jan Brueghel the Elder.

906 In front of the village inn. Circular picture. Signed: BRVEGHEL . 1641.
20 a. — (815) — W. — 0,18½ h.; 0,18½ w.

907 Hilly country with woods. Signed: BRVEGHEL . 1642.
21 b. — (916) — Cpr. — 0,24½ h.; 0,34 w.

908 A tower near the sea. Signed: BREV(VE?)GHEL . 1642.
19 c. — (817) — W. — 0,44 h.; 0,76½ w.

909 A seaport. Hitherto ascribed to Jan Brueghel the Elder.
P 4. — (818) — W. — 0,37 h.; 0,53 w.

Pupils and imitators of Jan Brueghel the Elder.

910 A village with a church on a canal. A later weak imitation.
P 1. — (834) — Cpr. — 0,32 h.; 0,40 w.

911 Boat with holiday-makers on a canal in a village. Circular.
P 1. — (835) — W. — 0,19 h.; 0,19 w.

912 A sea-side town, with a crowd of market people on a hilly coast.
P 4. — (831) — W. — 0,78 h.; 1,18 w. — Ph.

913 Juno in Tartarus.
P 1. — (802) — W. — 0,37 h.; 0,48½ w.

914 Ruins of a temple by the sea-side.
P 3. — (827) — Cpr. — 0,16½ h.; 0,21½ w.

915 Holy Family, surrounded by a wreath of flowers.
Q 2. — (838) — Cpr. — 0,51½ h.; 0,38 w.

Peter Schaubroeck. Probably pupil of Gillis van Coninxloo in Frankenthal. Pictures dated between 1597 and 1605.

916 The battle of the Amazons. — Signed: PE . SC . . . FRANKENTAL . 1603 . F. Hitherto the signature was falsely read, and the authorship of Schaubroeck not acknowledged.
P 1. — (888) — Cpr. — 0,77 h.; 1,48½ w.

Style of Peter Schaubroeck.

917 Siege of a fortress. Hitherto erroneously as Jan Brueghel.
50 c. — (832) — W. — 0,79½ h.; 1,18 w.

Lot and his daughters near Sodom and Gomorrah. Hitherto erroneously as Peter Brueghel the Younger. Perhaps by Schaubroeck himself. **918**
19 a. — (801) — Cpr. — 0,19½ h.; 0,23½ w.

Hendrik van Balen the Elder. Born at Antwerp 1575, died there 1632. Pupil of Ad. van Noort. Teacher of Ant. van Dyck.

The nuptial feast of Bacchus and Ariadne. Signed: H. V. BALEN. **919**
P 1. — (868) — Cpr. — 0,36½ h.; 0,51½ w.

The nuptial feast of Peleus and Thetis. Signed: H. V. BAEL. 1608. **920**
P 1. — (869) — Cpr. — 0,44½ h.; 0.61½ w.

Olympian banquet of the gods with Hercules and Minerva. **921**
P 1. — (872) — Cpr. — 0,42 h.; 0.61 w.

Nymphs and children under fruit trees. **922**
P 1. — (870) — Cpr. — 0,48½ h.; 0,65½ w.

The youthful Jesus in a cave, gazing at his cross. **923**
20 a. — (867) — Cpr. — 0,20½ h.; 0,26½ w.

Four boys as the four elements. **924**
20 a. — (874) — Cpr. — 0,21 h.; 0,17 w.

Diana and her nymphs watched by satyrs. The landscape and still-life by Jan Brueghel the Elder. **925**
P 1. — (871) — Cpr. — 0,46 h.; 0,61 w.

The goddess Flora enthroned in a luxuriant landscape. The landscape from the studio of Brueghel, perhaps by A. Govaerts. **926**
P 1. — (837) — W. — 0,51½ h.; 0,66½ w.

The goddess of the earth in a luxuriant landscape. Similar composition to our picture No. 903. The landscape from the School of Brueghel. **927**
P 1. — (836) — W. — 0,56 h.; 0,93½ w.

Imitator of Hendrik van Balen.

Holy Family in a wooded landscape, framed in a wreath of flowers and fruit. **928**
49 a. — (875) — C. — 1,08 h.; 0,73½ w.

Roelant Savery. Born at Courtrai 1576, died at Utrecht 1639. Teacher of A. v. Everdingen.

929 A boar hunt. Signed: R . SAVERY . FEC . 1610.
P 1. — (891) — W. — 0,25 h.; 0,34½ w.

930 A castle in the woods. Signed: R . SAVERY . FE . 1614.
P 1. — (892) — W. — 0,53 h.; 1,07 w.

931 Ruins of a tower, near a sheet of water with wildfowl. Signed: ROELÆNT . SAVERY . FE . 1618.
P 1. — (893) — W. — 0,29½ h.; 0,42 w.

932 The animals before Noah's ark. Signed: ROELANDT SAVERY . FE . 1620.
18 c. — (894) — W. — 0,82 h.; 1,37 w.

933 Mountain stream between rocks and pine trees. Signed: ROELANDT SAVERY . FE . 1620.
19 b. — (895) — W. — 0,45½ h.; 0,82½ w.

934 The animal kingdom after the flood. Signed: ROELANT SAVERY . FE 1625.
20 a. — (896) — W. — 0,53 h.; 0,97 w.

935 Wooded landscape with all the animals of Paradise.
P 11. — (898) — C. — 0,95½ h.; 1,84½ w.

Ad. Willarts. Born at Antwerp 1577, died at Utrecht 1662.

936 Dutch ships and a landing place in a rocky inlet. Signed: *A . Willarts f 1620.*
20 a. — (961) — W. — 0,62 h.; 1,04 w.

David Vinck-Boons. Not Vinckebooms. Born at Mecheln 1578, died at Amsterdam 1629. Pupil of his father.

937 Village festival under the trees.
Q 3. — (962) — W. — 0,52 h.; 0,91½ w.

938 Distribution of alms through the window of a monastery.
P 7. — (963) — W. — 0,20 h.; 0,45½ w.

939 Wooded mountainous landscape with the return home of the young Tobias. Hitherto erroneously as M. Bril. See Unabridged Catalogue.
P 11. — (855) — C. — 1,07½ h.; 1,46 w.

Adriaan van Stalbemt. Born at Antwerp 1580, died there 1662.

Feast of the gods in the woods. Signed: A . V . STALBEMT . F . A° . 1622. **940**
Q 2. — (987) — W. — 0,51 h.; 0,80½ w.

The judgment of Midas. **941**
P 1. — (988) — W. — 0,37 h.; 0,57 w.

Hans Jordaens (Joerdans). Either Hans Jordaens I, master of the Antwerp Guild 1581, died at Delft 1613, or Hans Jordaens II, born at Antwerp 1581, died there 1653.

Men, women and an ape at a meal. Signed: *H . Joerdans.* **942**
P 7. — (844) — W. — 0,16½ h.; 0,27½ w.

Frans Francken (Franck) II. Born at Antwerp 1581, died there 1642. Son and pupil of Frans Francken I. In contradistinction to his son Frans Francken III (1607—1666) later called also Frans Francken the Elder.

The flight into Egypt. Signed: *F . Francken.* **943**
P 8. — (943) — Cpr. — 0,48½ h.; 0,44½ w.

The unjust judge with allegorical figures of »Power«, »Envy«, »Slander« &c. Signed: *F . Franck F . in.* **944**
P 3. — (881) — W. — 0,56 h.; 0,76½ w.

The creation of Eve. The animals by Jan Brueghel the Elder, the landscape by one of his pupils. **945**
P 3. — (882) — W. — 0,53½ h.; 0,81 w.

The creation of the animals. The animals by Jan Brueghel the Elder, the landscape by one of his pupils. **946**
P 3. — (883) — W. — 0,53½ h.; 0,80½ w.

The Queen of heaven, surrounded by a wreath of flowers. The centre lately, without sufficient reason. ascribed to Ambrosius Francken. **947**
Q 2. — (884) — W. — 0,65½ h; 0,52 w.

The woman taken in adultery, before Christ. Supposed to be signed: *F . F . d . j . fe . 1606.* Perhaps by Frans Franken III. **948**
P 3. — (885) — Cpr. — 0,35½ h.; 0,28½ w.

Attributed to Adriaan Vranx. Apprentice of Jan Snellinck in Antwerp in 1582.

949 Southern mountainous landscape with shepherds and flocks. Judging by the style it is very improbable that the afore-mentioned Adriaan Vranx is the painter of this picture. Signed: A . VRANX (contracted).
Q 1. — (857) — W. — 0,75½ h.; 1,06 w.

Uncertain Flemish masters. About 1600.

950 Christ and St. Peter on the water. Hitherto ascribed uncertainly to Ambrosius Francken.
P 3. — (886) — Cpr. — 0,28 h.; 0,24½ w.

951 Christ bearing his cross. Somewhat in the style of Francken; hitherto ascribed, uncertainly, to Ambrosius Francken.
P 3. — (887) — Cpr. — 0,16½ h.; 0,13½ w.

952 The temptation of St. Anthony. Hitherto falsely as Seb. Francken (who is not known).
P 3. — (890) — W. — 0,27½ h.; 0,37 w.

953 Rocky landscape. Attributed to R. Savery.
P 10. — (897) — W. — 0,33½ h.; 0,46½ w.

954 Robbers in a forest. Attributed to Vinck-Boons. According to others, to Seb. Vranx (Antwerp 1573—1647).
P 7. — (964) — W. — 0,41½ h.; 0,62 w.

B. The Great Painters of the Antwerp School.

Peter Paul Rubens. Born at Siegen (of an Antwerp family) 1577, died at Antwerp 1640. Pupil of Tobias Verhaegt, Ad. van Noort and Otto van Veen in Antwerp. Chief master of the Antwerp School.

As Rubens in his work, used to avail himself to a very great extent of the assistance of his pupils, and the line between his own work and that done in his studio is more difficult to draw than in the case of any other master, we therefore place first on the list, all the pictures which we believe to have proceeded directly from his studio, while briefly noting the probable share he took in the painting of each picture; the second place we have given to a group of pictures emanating from Rubens, which can only be looked upon as copies by strange hands, and the third place is occupied by those pictures which we can only suppose to be the work of unknown masters of the School of Rubens.

955 St. Jerome. Master's own hand, early. Signed: P . P . R.
J 3. — (909) — C. — 2,35 h.; 1.63½ w. — Ph.

The champion of Virtue crowned by the goddess of Victory. **956**
Master's own hand, early.
J 2. — (908) — C. — 2,03 h.; 2,22 w. — ✻ II, 44. — Ph.

Hercules intoxicated, being led away by a nymph and a satyr. Master's own hand, early. **957**
J 2. — (906) — C. — 2,04 h.; 2,04 w. — Ph.

Old woman with a chafing-dish. Three-quarter-length. Master's own hand, early. **958**
J 4. — (911) — W. — 1,16 h.; 0,92 w. — ✻ I, 49. — Ph.

Bust of a brown-haired young man. Master's own hand, early. **959**
J 2. — (936) — W. — 0,64½ h.; 0,49½ w. — Ph.

Portrait of a gentleman standing by a table. Three-quarter-length. Master's own hand, about 1615. **960**
J 1. — (928) — W. — 1,03 h.; 0,72½ w. — Ph.

Portrait of a woman in a dress laced with gold. Three-quarter-length. Master's own hand, about 1615. **961**
J 1. — (925) — W. — 1.03 h.; 0,73½ w. — Ph.

Boar hunt. Large replica in the possession of Mr. Adr. Hope in London. Master's own hand, middle period. **962**
K 3. — (916) — W. — 1,37 h.; 1,68½ w. — Ph.

Bust of an old bishop. Master's own hand, late. Signed: *P . P . R . 1634 . f.* **963**
M 3. — (930) — W. — 0,59½ h.; 0,52½ w. — Ph.

Argus surprised by Mercury. Master's own hand, late. **964**
M 2. — (919) — W. — 0,63 h.; 0,87½ w. — Ph.

Bathsheba at the fountain, receiving David's letter. Master's own hand, late. **965**
J 1. — (912) — W. — 1,73½ h.; 1,28½ w. — Ph.

Quos ego! Neptune subduing the waves. From the triumphal arch erected in 1635 in Antwerp, for the Cardinal-Infant Ferdinand. Partly by the master's own hand. **966**
J 1. — (903) — C. — 3,26 h.; 3,84½ w. — ✻ I, 48.

St. Francis de Paula. Sketch by the master's own hand, with additions on the right and left. See Unabridged Catalogue. **967**
P 10. — (922) — W. — 0,64½ h.; 0,73 w. — Ph.

Portrait of a lady and her child. Three-quarter-length. This first-rate picture has lately been pronounced by **968**

many connoisseurs, in accordance with its original designation, to be a work of the earlier period of A. Van Dyck. This view is probably correct.
J 4. — (927) — W. — 1,05 h.; 0,76 w. — Ph.

969 Portrait of a gentleman drawing on his gloves. Three-quarter-length. With respect to this first-rate picture, the idea has also arisen among connoisseurs, that it is, as originally designated, a master-piece of the earlier period of A. Van Dyck.
J 1. — (926) — W. — 1,06 h.; 0,73½ w. — Ph.

970 Bust of a woman with fair plaited hair. Master's own hand, late.
M 3. — (932) — W. — 0,64 h.; 0,49½ w. — ✻ III, 13. — Ph.

971 Portrait of a fair young woman in a black veil. Perhaps by the master's own hand.
M 2. — (935) — W. — 0,76½ h.; 0,60 w. — Ph.

972 A lion hunt. Only partly by the master's own hand.
J 3. — (902) — C. — 2,40 h.; 3,17 w. — Ph.

973 Meleager giving to Atalante the head of the slain boar. The same picture, rather wider, is in the Pinakothek in Munich. Studio work, partly by the master's own hand.
J 1. — (907) — C. — 1,68½ h.; 1,21 w. — Ph.

974 Satyr pressing out grapes, and a tigress. Studio work, partly by the master's own hand.
J 3. — (914) — C. — 2,23 h.; 1,46 w. — Ph.

975 Double portrait of the two sons of Rubens. Studio replica. The original in the Liechtenstein Gallery in Vienna. See Unabridged Catalogue.
J 1. — (924) — W. — 1,56 h.; 0,91 w. — ✻ I, 50. — Ph.

976 The Garden of Love. First-rate studio replica. Larger examples by the master's own hand in the possession of the Rothschilds in Paris, and somewhat altered, in the Museum at Madrid. See Unabridged Catalogue.
M 2. — (918) — W. — 0,93 h.; 1,22 w. — Ph.

977 The judgment of Paris. First-rate studio replica, partly by the master's own hand. The large picture is in the National Gallery in London.
20 b. — (917) — W. — 0,49 h.; 0,63 w. — ✻ III, 37. — Ph.

The flight of Clelia from the camp of Porsenna. Good studio work, perhaps partly by the master's own hand. **978**
J 1. — (920) — C. — 1,80 h.; 2,67 w. — Ph.

Diana returning from hunting. Three-quarter-length. Good studio work of rather an early period, partly by the master's own hand. **979**
J 4. — (905) — C. — 1,36½ h.; 1,82 w. — Ph.

Diana returning from hunting. Full-length. Studio work of the later period. The animals by F. Snyders. Another example in the Darmstadt Museum. **980**
J 3. — (904) — C. — 2,20 h.; 2,36½ w. — Ph.

The last judgment. Sketch for, or copy from, the large picture in the Pinakothek in Munich. The question is not yet finally decided. See Unabridged Catalogue. **981**
M 3. — (921) — W. — 1,21½ h.; 0,96 w. — Ph.

Landscape with wild beasts. On the right in the foreground, a tigress suckling her young. Only studio work. **982**
J 1. — (913) — C. — 2,00½ h.; 3,69½ w. — ✻ II, 46.

View of the Escurial in Spain. Only studio work. **983**
L 1. — (915) — C. — 1,14 h.; 1,94 w.

Bacchus on a cask. Lately erroneously as »Jordaens.« Originally correctly as »Rubens«; only studio work however. **984**
J 1. — (1040) — C. — 1,92½ h.; 1,62½ w.

Satyrs and girls with a basket of fruit. Hitherto erroneously as »Jordaens«. A good studio replica of a well-known composition of Rubens. **985**
J 4. — (1046) — W. — 1,05½ h.; 0,74 w.

After P. P. Rubens.

The daughter of Herodias with the head of St. John the Baptist. Three-quarter-length. The original in Castle Howard. **986**
J 1. — (910) — C. — 1,29 h.; 1,21 w. — Ph.

Hercules intoxicated. The original is our picture No. 957. The copy was falsely ascribed to J. Jordaens. **987**
J 1. — (1048) — W. — 2,20 h.; 2,00 w.

Bust of Duke Albrecht. Original in the Museum at Madrid. **988**
50 b. — (946) — W. — 0,67 h.; 0,52½ w.

989 Bust of the Infanta Isabella. Original in the Museum at Madrid.
50 b. — (947) — W. — 0,65½ h.; 0,52½ w.

990 The Triumph of Truth. After the design in the Museum at Madrid. The original composition was designed by Rubens for the Carmelite Monastery at Loeches in Spain.
P 10. — (938) — C. — 0,58 h.; 0,80 w.

991 Venus in her car drawn by swans, visiting Adonis. The original in the Hermitage at St. Petersburg, with the landscape by Jan Brueghel the Elder in the Hague.
M 2. — (942) — W. — 0,60½ h.; 0,83 w.

992 The rape of Proserpine. The original was burnt in Blenheim.
P 10. — (943) — W. — 0,50 h.; 0,64½ w.

993 The daughters of Cecrops opening the basket in which lies the little Erichthonius. The original in the Liechtenstein Gallery at Vienna.
Q 3. — (957) — W. — 0,41 h.; 0,53½ w.

994 The adoration of the shepherds. The original was painted for the Church of the Capuchins in Lille.
Q 3. — (944) — W. — 0,41 h.; 0,56½ w.

995 Madonna, with angels bringing fruit. The original is only known through an engraving.
P 10. — (941) — Cpr. — 0,65½ h.; 0,49½ w.

996 The adoration of the kings. The original is only known through the engraving.
P 10. — (940) — W. — 0,85 h.; 0,63 w.

997 St. Cecilia. Three-quarter-length. The original is only known through an engraving.
J 2. — (937) — W. — 1,23 h.; 0,94½ w.

998 St. Rochus. The original is in the Church of St. Rochus at Alost.
P 9. — (960) — W. — 0,56 h.; 0,35½ w.

Pupils and imitators of P. P. Rubens.

999 Diana and her nymphs watched by Actæon. Erroneously ascribed to H. van Balen. More likely by Abraham van Diepenbeeck.
20 b. — (873) — W. — 0,53½ h.; 0,75½ w.

Diana with her nymphs hunting. Perhaps from Rubens own studio. Erroneously ascribed to Velazquez. **1000**
K 4. — (2320) — C. — 1,84 h.; 2,03 w.

Christ on the sea. **1001**
M 2. — (923) — W. — 1,00 h.; 1,41 w.

Hero and Leander. **1002**
M 2. — (939) — C. — 1,28 h.; 2,17 w.

The nuptials of Neptune and Amphitrite. Since 1817, in Dresden, ascribed to Korn. Schut, later by others, to one of Rubens' pupils. Good picture. **1003**
Q 1. — (1038) — W. — 0,88½ h.; 1,35 w. — Ph.

Bust of a lady in a high lace collar. Certainly not an original by Rubens. Probably only a copy. **1004**
M 3. — (929) — C. — 0,73½ h; 0,52½ w. — ✻ II, 45. — Ph.

Portrait of a fair young woman with roses in her lap. **1005**
M 2. — (931) — C. — 0,77 h.; 0,57 w. — Ph.

Bust of an old woman with a white handkerchief on her head. **1006**
M 3. — (945) — W. — 0,47 h.; 0,41 w.

Head of an old woman in a white cap. **1007**
50 a. — (948) — W. — 0,33½ h.; 0,26½ w.

The apostle Paul. Half-length. **1008**
M 2. — (953) — W. — 0,63 h.; 0,46½ w.

Jakob Jordaens. Born at Antwerp 1593, died there 1678. Like Rubens, a pupil of Ad. van Noort, but not a pupil of Rubens.

Ariadne with Bacchus and his train. **1009**
J 4. — (1039) — C. — 2,40 h.; 3,13½ w.

Diogenes with a lantern looking for men in the market. **1010**
J 3. — (1041) — C. — 2,35 h.; 3,49½ w.

The Prodigal Son feeding the swine. **1011**
J 3. — (1042) — C. — 2,36 h.; 3,69 w. — Ph.

The Presentation in the Temple. **1012**
J 4. — (1044) — C. — 3,95½ h.; 3,05 w.

The followers of the Saviour at His grave. **1013**
J 3. — (1043) — C. — 2,15 h.; 1,46½ w.

»As the old birds sang; so the young ones pipe.« **1014**
J 1. — (1045) — C. — 1,68½ h.; 2.01 w. — Ph.

Style of Jakob Jordaens.

1015 A sacrifice to Venus. Hitherto erroneously as Korn. Schut. See Unabridged Catalogue.
P 11. — (1037) — W. — 0,75 h.; 1,42½ w.

Abraham van Diepenbeeck. Born at Herzogenbusch (Bois-Le-Duc) 1596, died at Antwerp 1675. Pupil of Peter Paul Rubens.

1016 Neptune and Amphitrite in their shell car.
20 b. — (1029) — W. — 0,51 h.; 0,74 w.

Anton Van Dyck. Born at Antwerp 1599, died in London 1641. First, pupil of H. van Balen, then assisted P. P. Rubens.

1017 Silenus intoxicated. Three-quarter-length. Monogram: A . V . D.
J 4. — (1065) — C. — 1,07 h.; 0,91½ w. — Ph.

1018 The apostle Bartholomew. Half-length. Only lately (with the three following) recognised as early work of Van Dyck. See Unabridged Catalogue.
20 a. — (950) — W. — 0,62½ h.; 0,46 w.

1019 The apostle Matthew. Half-length. Hitherto as »Paul.« See remark to No. 1018.
M 2. — (951) — W. — 0,63 h.; 0,46½ w.

1020 The apostle Simon. Half-length. See remark to No. 1018.
M 2. — (949) — W. — 0,63 h.; 0,47½ w.

1021 The apostle Peter. Half-length. See remark to No. 1018.
M 2. — (952) — W. — 0,63 h.; 0,46½ w.

1022 Bust of an old gentleman. Dated: *1618*. Latterly, erroneously as »Rubens«, originally correctly as »van Dyck.« Early work of the master. See Unabridged Catalogue.
M 2. — (933) — W. — 0,65½ h.; 0,50½ w. — Ph.

1023 Bust of an old lady. Dated: *1618*. See remark to the preceding.
M 2. — (934) — W. — 0,65½ h.; 0,50½ w. — Ph.

1024 St. Jerome. Principal picture of the early period of the master.
J 3. — (1067) — C. — 1,93½ h.; 2,15½ w. — ✻ II, 49. — Ph.

1025 The youthful Jesus treading on the serpent.
20 c. — (1069) — C. on W. — 0,72½ h.; 0,49½ w. — Ph.

1026 Portrait of a commander in armour with a red scarf. Three-quarter-length.
J 4. — (1077) — C. — 0,90 h.; 0,70 w. — ✻ III, 16. — Ph.

1027 Portrait of a gentleman dressed in black, near a pillar. Three-quarter-length.
J 1. — (1073) — C. — 1,27½ h.; 0,92 w. — Ph.

1028 Portrait of a lady dressed in black, before a red curtain. Three-quarter-length.
J 1. — (1074) — C. — 1,26 h.; 0,92 w. — Ph.

1029 Portrait of a gentleman dressed in black. Only one hand visible. Three-quarter-length.
J 4. — (1080) — C. on W. — 0,85 h.; 0,65 w.

1030 Bust of a gentleman with a long fair moustache and short beard.
M 3. — (1081) — C. on W. — 0,60 h.; 0,53 w. — Ph.

1031 Bust of a fair gentleman with a small moustache and beard.
M 3. — (1083) — C. — 0,60 h.; 0,48 w.

1032 Bust of Thomas Parr at 90 years of age.
20 b. — (1078) — C. on W. — 0,64½ h.; 0,52 w. — Ph.

1033 The three eldest children of Charles I of England.
J 1. — (1072) — C. — 1,31 h.; 1,51 w. — Ph.

1034 Henrietta of France, Queen of England. Three-quarter-length. No doubt from the master's studio.
J 1. — (1071) — C. — 1,23½ h.; 0,97 w. — Ph.

1035 Portrait of a man seated, in a fur coat. Three-quarter-length. Erroneously stated to be the portrait of the painter M. Ryckaert. Whether by the master's own hand, is not without doubt.
J 4. — (1075) — C. — 1,17 h.; 0,97 w. — ✻ III, 15. — Ph.

1036 Bust of a man, supposed to be Philipp Rubens. Whether by the master's own hand, is not without doubt.
M 3. — (1079) — C. — 0,66½ h.; 0,53½ w. — Ph.

1037 Bust of Engelbert Taie. Whether by the master's own hand, is not without doubt.
M 3. — (1076) — C. — 0,72½ h.; 0,56½ w. — Ph.

After Van Dyck by Sir Peter Lely. Born at Soest in Westphalia 1618, died in London 1680. Chief follower of Van Dyck.

1038 King Charles I. of England. Three-quarter-length. Dated: *1632*. The original was burnt at Whitehall in London in 1697. For further particulars see Unabridged Catalogue.
J 1. — (1070) — C. — 1,33 h.; 0,96½ w. — Ph.

Attributed to A. Van Dyck.

M 3

1039 Danaë on her couch, in a shower of gold. Evidently of a later period than that of Van Dyck.
M 3. — (1066) — C. — 1,30 h.; 1,82½ w. — Ph.

1040 The Virgin as the Queen of Heaven, with the Child.
J 2. — (1068) — C. — 1,22 h.; 0,97 w.

1041 The Tempter before Christ. Three-quarter-length.
P 7. — (1087) — W. — 0,21 h.; 0,16 w.

1042 Portrait of a commander in armour. Three-quarter-length, in a painted stone medallion.
51 c. — (1085) — C. — 1,14 h.; 0,83 w.

1043 Bust of a man in armour, a red ribbon round his neck. Good picture, but hardly by Van Dyck.
M 1. — (1082) — C. — 0,63½ h.; 0,50 w. — Ph.

1044 Bust of the Duke of Bellegarde. Hitherto as »after Van Dyck.« More probably an original by one of the Dutch predecessors of this master, resident in England.
M 2. — (1084) — C. — 0,61½ h.; 0,49½ w.

1045 A man's head (unfinished).
P 10. — (1086) — W. — 0,31½ h.; 0,27 w.

1046 Bust of Maria de' Medici as a widow.
50 b. — (1088) — C. — 0,73½ h.; 0,59 w.

Peter Françoys (Franchoys). Born at Mecheln 1606, died there 1654. Developed in Antwerp under Ger. Zegers.

1047 Bust of a man in armour. Signed: *P. Francoys pinxit.*
19 a. — (1701) — W. — 0,14 h.; 0,10½ w.

Attributed to Erasmus Quellinus. Born at Antwerp 1607, died there 1678. Pupil of P. P. Rubens.

The marriage of the Virgin. The original was by Rubens. **1048**
P 6. — (1092) — Cpr. — 0,53 h.; 0,40½ w.

The crowning of St. Catharine. The original by Rubens in Belvoir Castle in England. **1049**
P 6. — (1093) — Cpr. — 0,53 h.; 0,40½ w.

Victor Wolfvoet. Born at Antwerp 1612, died there 1652. Pupil of P. P. Rubens.

The head of Medusa. Signed: VICTOR WOLFVOET. **1050**
P 10. — (967) — C. — 0,45½ h.; 0,59 w.

Unknown Monogram about 1638.

Portrait of a lady dressed in black. Three-quarter-length. Monogram J . M . M. and 1638. **1051**
M 2. — (958) — W. — 0,92½ h.; 0,59½ w.

Portrait of a gentleman dressed in black. Three-quarter-length. Monogram J . M . M. and 1638. **1052**
M 2. — (959) — W. — 0,92 h.; 0,69½ w.

Uncertain Flemish of the 17th. Century.

Bust of an old man looking downwards. Hitherto erroneously as Portrait of Abr. Graphaeus by Jordaens. **1053**
P 5. — (1047) — W. — 0,50½ h.; 0,41 w.

Portrait of an old man looking upwards. **1054**
51 c. — (1537) — C. — 0,56 h.; 0,49 w.

C. The Genre-painters of Antwerp and Brussels.

David Teniers the Elder. Born at Antwerp 1582, died there 1649. Developed under the influence of P. P. Rubens and Ad. Elsheimer. His pictures cannot always be distinguished with certainty, from the early works of his celebrated son.

Village on a stream. Signed: T . F. **1055**
20 a. — (992) — W. — 0,14½ h.; 0,21 w.

Village street. Signed: T . F. **1056**
20 a. — (993) — W. — 0,14½ h.; 0.21 w.

Adriaen Brouwer. Born in Flanders 1605 or 1606, died in Antwerp 1638. Pupil of Frans Hals in Haarlem.

1057 Unpleasant duties of a father. Three-quarter-length. Picture of the early period of the master.
19 a. — (1304) — W. — 0,20 h.; 0,13 w. — Ph.

1058 Peasants quarrelling over dice.
19 b. — (1300) — W. — 0,22½ h.; 0,17 w. — Ph.

1059 Peasants brawling over cards.
19 b. — (1305) — W. — 0,26½ h.; 0,34½ w. — Ph.

1060 Bust of a man with his mouth open. Caricature.
19 b. — (1302) — W. — Oval; 0,11½ h.; 0,08½ w.

1061 Bust of a man putting his finger in his mouth. Caricature.
19 b. — (1303) — W. — Oval; 0,11½; 0,08½.

After Adriaen Brouwer.

1062 Four men at a table in an inn. Hitherto incorrectly as »original.«
P 7. — (1301) — W. — 0,25 h.; 0,34 w.

1063 Peasants drinking and smoking in a room. Hitherto as »unknown.« A drawing by Brouwer is however in the Albertina at Vienna.
Q 3. — (1730) — C. — 0,50 h.; 0,44½ w.

David Teniers the Younger. Born at Antwerp 1610, died at Brussels 1690. Pupil of his father David Teniers the Elder, from whose pictures his early works cannot always be distinguished with certainty.

1064 Moonlight landscape with shepherds round a fire. Hitherto ascribed to the elder Teniers. Early work. Signed: D . TENIERS . F.
19 b. — (989) — W. — 0,38 h.; 0,55 w.

1065 River landscape with shepherds and flocks resting. Hitherto ascribed to the elder Teniers. Early work. Signed: D . TENIERS . F.
19 b. — (991) — W. — 0,38 h.; 0,55 w.

1066 Peasants smoking in the village inn. Early work. Signed: D . TENIERS . FEC.
20 c. — (1000) — C. — 0,36½ h.; 0,50½ w.

1067 A bleaching-ground. Hitherto erroneously ascribed to the elder Teniers. Signed: D . TENIERS . F.
18 a. — (994) — W. — 0,48½ h.; 0,69½ w. — Ph.

Inn by the river-side before the town. Hitherto erroneously ascribed to the elder Teniers. Signed: D . TENIERS . F. **1068**
18 a — (995) — W. — 0,48½ h.; 0,70½ w. — Ph.

Fishers on a sandy coast. The landscape was latterly erroneously ascribed to B. Peeters. Signed: D . T . F. **1069**
20 c. — (1099) — C. — 0,83 h.; 1,19 w.

Village feast at the Half-moon inn. — Signed: DAVID TENIERS . 1641. **1070**
18 c. — (997) — C. — 0,92½ h.; 1,32½ w. — Ph.

Company of smokers. Signed: D . TENIERS . FEC. **1071**
19 a. — (1005) — W. — 0,58½ h.; 0,72½ w. — Ph.

The Alchemist. Signed: D . TENIERS . FEC. **1072**
19 a. — (1010) — C. — 0,60 h.; 0,73 w. — Ph.

Reckoning up scores at an inn. Signed: D . TENIERS . F. **1073**
19 c. — (1001) — W. — 0,47 h.; 0,68½ w.

Peasants throwing dice. Dated: *1646.* **1074**
20 b. — (1014) — W. — 0,56½ h.; 0,76½ w. — Ph.

Portrait of the master himself, seated on a cask in the inn. Signed: D . TENIERS . F. and 1646. **1075**
20 c. — (1002) — C. — 0,42½ h.; 0,55 w. — Ph.

Peasants at table. Signed: D . TENIERS . FEC. **1076**
19 b. — (1012) — W. — 0,60½ h.; 0,88½ w. — Ph.

The deliverance of St. Peter from prison. Signed: D . TENIERS . F. **1077**
20 b. — (1004) — Cpr. — 0,57 h.; 0,77 w. — Ph.

A page in a guardroom. Signed: DAVID TENIERS . FEC. **1078**
18 c. — (1009) — Cpr. — 0,39½ h.; 0,47 w. — Ph.

The temptation of St. Anthony in a cave in the rocks. Signed: D . TENIERS . F. **1079**
20 a. — (1011) — Cpr. — 0,69 h.; 0,86 w. — Ph.

A dentist. Signed: D . TENIERS . F. **1080**
18 c. — (1016) — W. — 0,35 h.; 0,30½ w.

Great village feast with two couples dancing. Signed: DAVID TENIERS . F. **1081**
20 b. — (1013) — C. — 1,35 h.; 2,14 w. — Ph.

The temptation of St. Anthony in an old ruin. Signed: D . TENIERS . F. **1082**
20 c. — (1015) — W. — 0,27½ h.; 0,37½ w.

1083 Great village feast with a couple dancing. Was latterly erroneously ascribed to the elder Teniers, but is really a picture of the later period of the Younger. Signed: D . Teniers.
19 b. — (990) — C. — 1,42 h.; 1,78½ w. — Ph.

1084 A learned old man in a vaulted chamber. Signed: D . Teniers.
19 a. — (1003) — W. — 0,27 h.; 0,19 w.

1085 Playing backgammon.
19 b. — (996) — W. — 0,30 h.; 0,37½ w.

After David Teniers the Younger.

1086 In the witches' kitchen. The original formerly in the possession of Comte de Vence in Paris.
P 9. — (999) — W. — 0,33½ h.; 0,24 w.

Pupils and imitators of D. Teniers the Younger.

1087 An old man embracing a girl in the cow-stall. Spurious old monogram of D . T . F. and 1649. Perhaps by Abraham Teniers. See No. 1100.
P 5. — (1006) — W. — 0,47½ h.; 0,64 w.

1088 Peasants playing cards. The signature is spurious.
P 4. — (998) — W. — 0,30 h.; 0,38½ w.

1089 A young peasant asleep. The signature is spurious.
P 9. — (1008) — W. — 0,35 h.; 0,25 w.

1090 Two men playing the lute and the flute. Three-quarter-length. Possibly by the master's own hand.
P 7. — (1018) — W. — 0,19½ h.; 0,16 w.

David Teniers the Younger, Nik. van Veerendael (born at Antwerp 1640, died there 1691) and **Carstian Luckx** or **Luyx** (master in Antwerp after 1644).

1091 Before the kitchen. The kitchen by Teniers (signed: D . T.); the flowers by Veerendael (signed: *N . v. Verendael f.*); the still-life by Carstian Luckx) not Bicks); signed: *Carstian Luckx.*
M 3. — (1019) — C. — 0,83 h.; 1,20½ w.

David Ryckaert the Younger or III. Born at Antwerp 1612, died there 1661. Pupil of his father who bore the same name.

A peasant's room with a red cap hanging on the end of a beam. Signed: D . RYC . F . 1638. **1092**
19 c. — (1105) — W. — 0,50 h.; 0,80 w.

A peasant's family, as an illustration of the proverb: »As the old birds sang, the young ones pipe.« Signed: D . RYCKAERT 1639. **1093**
19 c. — (1102) — W. — 0,59 h.; 0,96 w. — Ph.

A peasant's family, as an illustration of the proverb: »As the old birds sang, the young ones pipe.« Signed: *D . Ryckaert 1642.* **1094**
19 a. (1101) — W. — 0,64½ h.; 1,01 w. — Ph.

Still-life with a cat. Signed: *D . Ryckaer . 1659* (not 1699). **1095**
L 3. — (1103) — C. — 0,79½ h.; 0,87½ w.

Still-life with a boy whipping a top. Signed: *D. Ryck* . . . **1096**
50 c. — (1104) — C. — 0,57½ h.; 0,85½ w.

Gonzales Coques. Born at Antwerp 1618, died there 1684. Pupil of David Ryckaert II.

A noble family on the terrace of their house. **1097**
19 b. — (1103) — W. — 0,67 h.; 0,90 w. — Ph.

Gillis (Aegidius) Tilborch. Born at Brussels about 1625, died there about 1678. Pupil of Teniers the Younger.

Flemish peasant's wedding. Signed: G . TILBORCH. **1098**
18 b. — (1116) — C. — 1,27 h.; 1,94 w. — Ph.

A young man with a bottle. Monogram of T and B. Hitherto erroneously ascribed to the Dutch painter R. Brakenburg. **1099**
19 b. — (1723) — W. — 0,25 h.; 0,35 w.

Abraham Teniers. Born at Antwerp 1629, died there 1670. Son and pupil of David Teniers the Elder.

In the kitchen. Signed: *A* (under the cork of the bottle) *Teniers.* **1100**
18 c. — (1007) — W. — 0,37 h.; 0,59½ w.

Ferd. van Apshoven II. Born at Antwerp 1630, died there 1694. Follower of David Teniers the Younger.

1101 In the painter's studio. Perhaps only a copy from the master, certainly not an original of D. Teniers the Younger.
P 5. — (1017) — C. — 0,50½ h.; 0,81½ w.

Frans Breydel. Born at Antwerp 1679, died there 1750.

1102 Masqueraders among Roman ruins. Signed: *F. Breydel.*
P 7. — (1168) — W. — 0,24 h.; 0,29 w.

1103 Masqueraders among Roman ruins. Signed: *F. Breydel.*
P 7. — (1169) — W. — 0,24 h.; 0,29 w.

Jan Joseph Horemans the Elder. Born at Antwerp 1682, died there 1759.

1104 A shoemaker in his work-shop. Signed: *J. Horemans.*
18 a. — (1172) — W. — 0,26½ h.; 0,20½ w.

1105 A mother sewing near her child. Signed: *J. Horemans.*
18 a. — (1173) — W. — 0,26½ h.; 0,20½ w.

D. The Painters of Equestrian, Battle, and Camp Scenes, of Antwerp and Brussels.

Peter Snayers. Born at Antwerp 1592, died at Brussels 1667. Pupil of Seb. Vranx.

1106 Cavalry skirmish near a windmill. Hitherto erroneously as Esaias van de Velde. See Unabridged Catalogue.
18 a. — (1636) — W. — 0,49 h.; 0,73 w.

1107 Cavalry skirmish near the wheel and gallows. Hitherto erroneously as Esaias van de Velde. See Unabridged Catalogue.
18 a. — (1637) — W. — 0,49 h.; 0,72½ w.

1108 Plundering a village.
P 6. — (1052) — C. — 0,82 h.; 1,14½ w.

1109 Robbers in a forest.
19 a. — (1049) — C. — 0,53½ h.; 0,67 w.

1110 Robbers before a village.
19 a. — (1050) — C. — 0,53½ h.; 0,67 w.

Landscape with horsemen on a road overhung by rocks. **1111**
Monogram of P. and S.
18 b. — (1051) — C. — 0,59½ h.; 0,49½ w.

Landscape with a horseman in a lonely ravine. **1112**
18 b. — (1053) — C. — 0,58½ h.; 0,49 w.

Attributed to Mattheus Vroom. Member of the Antwerp Guild in 1620.

The landing of Maria de' Medici in Antwerp. The monogram of M and V and the date 1632, correspond with the name and date of this master. **1113**
P 7. — (1129) — W. — 0,64½ h.; 0,92 w.

Adam Frans van der Meulen (erroneously called Anton Frans). Born at Brussels 1632, died at Paris 1690. Pupil of Peter Snayers.

Excursion of Louis XIV to Vincennes. **1114**
18 b. — (1131) — C. — 0,60 h.; 0,85 w.

Entry of Louis XIV into Arras. **1115**
18 b. — (1132) — C. — 0,63 h.; 0,97 w.

After A. F. van der Meulen.

Louis XIV at a fight on the canal at Bruges. **1116**
P 5. — (1133) — C. — 0,64 h.; 0,86 w.

Peter van Bloemen (Blommen), called **Standaard.** Born at Antwerp 1657, died there 1720. Pupil of Simon van Douw.

Cattle market in the ruins of Rome. Signed: P.V.B.1710. **1117**
48 b. — (1139) — C. — 0,86 h.: 1,01 w.

Riding scene in the ruins of Rome. Signed: P.V.B.1710. **1118**
48 b. — (1140) — C. — 0,85½ h.; 1,01½ w.

Before the Campagna-Osteria. Signed: P.V.B.1718. **1119**
18 b. — (1141) — C. — 0,58 h.; 0,49 w.

Fishers in a rocky gully. **1120**
18 b. — (1143) — C. — 0,58 h.: 0,49½ w.

Train of gipsies. **1121**
48 a. — (1142) — C. — 0,72 h.; 0,99½ w.

In the camp. Perhaps only by a pupil. **1122**
18 c. — (1144) — C. — 0,45 h.: 0,55 w.

L. de Hondt. Flemish master of the 17th Century.

1123 Cavalry skirmish. Hitherto erroneously ascribed to the Dutch animal painter Abraham Hondius.
19 c. — (1146) — W. — 0.24½ h.: 0.35 w.

Jan Baptist van der Meiren. Born at Antwerp 1664, died there about 1708.

1124 Pleasure encampment in the hills. Signed: *J . B . van der Meiren f . 1698.*
P 7. — (1734) — C. — 0.42½ h.: 0.57½ w.

1125 An oriental fair. Signed: *J . B . van der Meiren 1698.*
12 b. — (1735) — C. — 0.43½ h.: 0.58 w.

1126 An oriental seaport.
12 b. — (1736) — C. — 0,42½ h.: 0.57½ w.

Kaspar (Jasper) Broers. Born at Antwerp 1682, died there 1716. Pupil of J. B. van der Meiren.

1127 Cavalry skirmish in the hills. Signed: *J . Broers Fecit.*
18 a. — (1721) — C. — 0·39½ h.: 0.59½ w.

1128 Cavalry skirmish in the valley. Signed: *J . Broers Fecit.*
18 a. — (1722) — C. — 0.39½ h.: 0.59½ w.

Karel van Falens. Born at Antwerp 1683, died at Paris 1733. Member of the Paris Academy.

1129 Hawking party about to start. Signed: *C . van Falens.*
7 b. — (1171) — C. — 0,54½ h.; 0.65½ w.

Jan Frans van Bredael. Born at Antwerp 1686, died there 1750. Pupil of his father Alex. van Bredael.

1130 At the smithy.
9 a. — (1829) — C. — 0.40 h.; 0.47 w.

1131 Hunting party about to start.
9 a. — (1830) — C. — 0,40 h.; 0.47 w.

Flemish master. End of the 17th Century.

1132 Night attack by hostile horsemen.
R 8. — (1729) — C. — 0.88½ h.; 1,37 w.

E. The Landscape and Marine painters of the Antwerp and Brussels School.

Jan Wildens. Born at Antwerp 1586, died there 1653. Assisted Rubens as landscape painter.

Winter landscape with a hunter. Signed: IAN WILDENS. FECIT 1624. **1133**
K 4. — (979) — C. — 1,94 h.; 2,92 w. — Ph.

Lukas van Uden. Born at Antwerp 1595, died there 1672. Assisted Rubens as landscape painter.

Landscape with a heavy rain cloud. Some figures of women with baskets. Signed: *Lucas . van . Vden . inué.* **1134**
18 a. — (1059) — W. — 0,40½ h.; 0,69½ w.

On the slope of the hill. Great landscape with a bridal procession. The figures by David Teniers the Younger. Signed: *L . V . Vden.* **1135**
48 b. — (1057) — C. — 1,58 h.; 2,85½ w. — Ph.

Forest stream with shepherds and flocks. Signed: L . V . V . 1656. **1136**
19 c. — (1056) — W. — 0,22 h.; 0,35 w.

Landscape with a rainbow. In the foreground horsemen, vehicles and flocks. Signed: L . V . V. **1137**
18 a. — (1060) — W. — 0,42 h.; 0,63½ w.

Landscape with the hermits SS. Paul and Anthony. The figures by David Teniers the Younger. **1138**
19 c. — (1058) — W. — 0,51½ h.; 0,73 w.

River landscape with fishermen. **1139**
19 b. — (1061) — W. — 0,25 h.; 0,35 w.

A shady road by the side of a lake, with two horsemen. **1140**
49 b. — (1062) — W. — 0,25 h.; 0,34½ w.

Flocks in a valley with a river. **1141**
20 b. — (1063) — C. — 0,52½ h.; 0,69.

Pollard willows at the edge of a wood. **1142**
20 b. — (1064) — C. — 0,50 h.; 0,68 w.

Alexander Kerrincx. Born at Antwerp 1600, died at Amsterdam after 1652. Master of the transition from the Flemish to the Dutch School.

1143 Road through a wood by the river-side. Signed: AK... INCX (interwoven). Early work, as the following.
P 8. — (1607) — W. — 0,57 h.; 0,99½ w.

1144 Country road over rising ground. Early work, as the preceding.
P 8. — (1606) — W. — 0,57½ h.; 0,99½ w.

1145 Pond in a wood. Signed: A . KERRINCX . A . 1620.
P 8. — (1605) — W. — 0,28 h.; 0,35½ w.

1146 Landscape with wood and river. Later style of the master. Supposed to be signed: A . K.
Q 2. — (1608) — W. — 0,44½ h.; 0,70½ w.

Gillis Peeters. Born at Antwerp 1612, died there 1653. Worked with his brother Bonaventura Peeters.

1147 Peasants huts. Signed: *Peeters.* Hitherto ascribed to Gillis' second brother Jan Peeters.
18 c. — (1100) — W. — 0,36½ h.; 0,56 w.

Jacques d'Arthois. Born at Brussels 1613, died there after 1683. Pupil of Jan Mertens.

1148 Large wooded landscape with shepherds resting. Signed: *Jac . d'Arthois . Ao . . .*
48 b. — (1095) — C. — 0,85½ h.; 1,17 w.

1149 Wooded landscape with three horsemen.
47 a. — (1096) — C. — 0,57½ h.; 0,82½ w.

1150 Wooded landscape with a travelling carriage with three horses.
47 a. — (1097) — C. — 0,53 h.; 0,82½ w.

Bonaventura Peeters. Born at Antwerp 1614, died at Hoboken (near Antwerp) 1652. Brother of Gillis and Jan Peeters.

1151 Ships of war in a bay in the East. Signed: *Bonaventura Peeters . Fecit in Hoboken . 1652.*
P 6. — (1098) — C. — 0,75½ h.; 1,11½ w.

Gillis Neyts (Nijts). Born at Antwerp about 1617, died there 1687. Supposed pupil of L. v. Uden.

1152 Wooded hilly landscape with gentlemen and ladies on horseback. Signed: *Ae.* (Aegidius) *Neyts . f . 1681.*
48 a. — (1111) — C. — 1,30 h.; 1,99 w.

Mountainous landscape with ruins, figures of ladies and gentlemen. Signed: *J.* (Jillis) *Neyts . f.* **1153**
48 c. — (1112) — C. — 1,18½ h.; 1,91 w.

Peter Gijsels (Geysels, Gijzels). Born at Antwerp 1621, died there 1690 or 1691. Imitator of the landscapes of Jan Brueghel. It is universally acknowledged that the master of the still-life, Nos. 1161 and 1162 is the same as the landscape-painter. If this be the case the softer still-life belongs to a later period of his work.

A village with a church on the river. Signed: P . GEYSELS. **1154**
20 c. — (847) — Cpr. — 0,16½ h.; 0,22½ w.

Rocky valley with village, church and windmill. Signed: *Peeter Gysels.* **1155**
20 a. — (854) — Cpr. — 0,20½ h.; 0,26 w.

Rocky valley with village and church. Appears to have been signed as the preceding. **1156**
20 a. — (853) Cpr. — 0,20½ h.; 0,25½ w.

Peasant's cottage by a canal. Signed: P . G . F. **1157**
20 c. — (849) — Cpr. — 0,16½ h.; 0,22½ w.

Village street by the river side. Signed: P . G . F. **1158**
20 c. — (850) — Cpr. — 0,20 h.; 0,25½ w.

Pasturage by the river side. Signed: P . G. **1159**
20 c. — (851) — Cpr. — 0,16½ h.; 0,22½ w.

Peasants' dance in a village. **1160**
20 c. — (848) — Cpr. — 0,16½ h.; 0,22½ w.

Dead game with a dog at the edge of a wood. Signed: PEETER GYSELS. **1161**
20 c. — (846) — Cpr. — 0,36½ h.; 0,29 w.

Dead game with a thistle by the edge of a wood. **1162**
20 c. — (845) — Cpr. — 0,46½ h.; 0,33½ w.

Lukas Achtschellincx. Born at Brussels 1626, died there 1699. Pupil of P. van der Borcht.

Country road near a wood, and a pond with swans on it before some houses. **1163**
19 c. — (900) — C. — 0,35½ h.; 0,46½ w.

Canal near a wood, and a house under the trees. **1164**
19 c. — (901) — C. — 0,35½ h.; 0,46½ w.

Hendrik van Minderhout. Born at Rotterdam 1632, died at Antwerp 1696. Dutch by birth, worked chiefly in Flanders.

1165 An oriental-seaport. Signed: *H. van Minderhout. f. 1673.*
18 a. — (1150) — C. — 0,85½ h.; 1,17 w.

Cornelis Huysmans. Born at Antwerp 1648, died at Mecheln 1727. Pupil of J. d'Arthois at Brussels.

1166 A shepherd's hut by a forest.
18 b. — (1148) — C. — 0,58½ h.; 0,80½ w.

1167 Landscape with wood and lake.
18 a. — (1149) — C. — 0,35½ h.; 0,43½ w.

Adr. Frans Boudewijns and Pieter Bout. The former born at Brussels 1644, died there after 1700; the latter born at Brussels 1658, died there after 1700. Bout painted the figures in Boudewijn's landscapes.

1168 Italian landscape with shepherds.
P 4. — (1151) — W. — 0,25 h.; 0,35½ w.

1169 Ruins in the Campagna with a fortune-teller.
P 7. — (1154) — W. — 0,28 h.; 0,44 w.

1170 Spring, at which a horse is being watered, near a lake.
P 7. — (1155) — W. — 0,22 h.; 0,34½ w.

1171 Two castles near a stream on which are boats.
P 7. — (1157) — W. — 0,22½ h.; 0,34½ w.

1172 Stream in which cattle are standing and children bathing.
18 c. — (1156) — C. — 0,36 h.; 0,52½ w.

1173 Roman triumphal arch on the quay of a sea-port.
Q 2. — (1158) — C. — 0,37 h.; 0,53½ w.

1174 Cattle market at the foot of a fortified rock.
18 c. — (1160) — C. — 0,41 h.; 0,56 w.

1175 Monument, near a country church.
P 4. — (1159) — W. — 0,25 h.; 0,35½ w.

Peter Rijsbrack. Born at Antwerp 1655, supposed to have died in Brussels 1729. Pupil of Fr. Millet in Paris.

1176 Mountainous landscape with a castle. Hitherto uncertainly ascribed to G. Poussin. See Unabridged Catalogue.
44 a. — (732) — C. — 0,72 h.; 0,97 w.

Jan Frans van Bloemen (Blommen), called **Orizzonte.** Born at Antwerp 1662, died at Rome 1748. Imitator of Gasp. Dughet.

Landscape in Central Italy. **1177**
6 b. — (1145) — C. — 0,92 h.; 0,96½ w.

Lucas Smout the Younger. Born at Antwerp 1671, died there 1713. Pupil of H. v. Minderhout, but imitator of Boudewijns and Bout.

Sea-port town on a bay. Hitherto, as also the following, ascribed to Bout and Boudewijns. See Unabridged Catalogue. **1178**
P 4. — (1152) — W. — 0,34½ h.; 0,48 w.

Beggars at the door of a church. **1179**
P 4. — (1153) — W. — 0,34 h.; 0,49 w.

Uncertain master. First half of the 17th Century.

A peasant's cart in the ford of a forest stream. **1180**
R 5. — (965) — W. — 0,68 h.; 1,06 w.

Uncertain master. About 1700. Hitherto considered Dutch, but belonging rather to the Italianised Flemish masters.

A waterfall near a bay. **1181**
P 6. — (1786) — Cpr. — 0,37½ h.; 0,53 w.

A fortified town near a bay. **1182**
P 6. — (1787) — Cpr. — 0,37½ h.; 0,53 w.

F. The Architectural Painters of Antwerp.

Peter Neefs the Elder. Born at Antwerp about 1578, died there between 1656 and 1661. Supposed to be a pupil of Hendrik van Steenwijck the Elder.

Interior of a church with three aisles and a low-pitched roof. Signed: P . NEFS . 1605. **1183**
20 a. — (1136) — W. — 0,36 h.; 0,57 w.

Hendrik van Steenwijck the Younger. Born probably at Frankfurt, but of an Antwerp family, about 1580, died after 1649 in London.

1184 Interior of a small Gothic church. Signed: H . V. STEENWYC . . 1609.
20 a. — (1212) — Cpr. — 0,34½ h.; 0,53½ w.

1185 Interior of a Gothic church with five aisles. Indistinctly signed: *„Steenwyck fecit An . 1611."* If the date is read correctly, the picture cannot be, as some suppose, by H. Steenwyck the Elder.
19 a. — (1214) — Cpr. — 0,38 h.; 0,53 w.

1186 Interior of a dimly lighted Gothic church. Signed: *H . v . Steenwyck . 1613.*
19 a. — (1213) — W. — 0,33 h.; 0,47 w.

1187 King Charles I of England in a hall. The figure probably by a pupil of Van Dyck. The architecture signed: HENRI VAN STEINWICK 1637.
20 c. — (1109) — W. — 0,50 h.; 0,46½ w.

1188 Queen Henrietta, the consort of Charles I of England, in a hall. Dated: *1637.*
20 c. — (1110) — W. — 0,51 h.; 0,41½ w.

Lodewijk Neefs. Born at Antwerp 1617, date of his death not known. Son and pupil of Peter Neefs the Elder.

1189 Interior of Antwerp Cathedral. The figures by Frans Francken III. Signed: *D . j . F . Franck in. et f.* and FRATER LODEVICVS NEEFFS . AN . 1648.
19 c. — (1137) — C. — 0,89 h.; 1,16½ w.

Anton Ghering. Born in Germany, died in Antwerp 1668. Probably pupil of P. Neefs I.

1190 Interior of a church in the Renaissance style. Signed: *A . Ghering 1664.*
19 a. — (1138) — W. — 0,83 h.; 1,17 w.

G. The Antwerp Painters of Animals, Still-life, Fruit and Flowers.

Frans Snyders. Born at Antwerp 1579, died there 1657. Pupil of P. Brueghel the Younger and H. van Balen.

1191 Still-life with a lady holding a parrot on her hand. Signed: *F . Snyders . Fecit.*
K 3. — (968) — C. — 1,52 h.; 2,36 w. — Ph.

Still-life without figures, with a dog and her puppies. **1192**
K 1. — (969) — C. — 1,71 h.; 2,43 w.

Still-life with a monkey and a parrot fighting. **1193**
K 1. — (970) — C. — 1,70 h.; 2,38 w.

Still-life with a peasant couple. **1194**
K 3. — (971) — C. — 1,82½ h.; 2,86½ w.

Still-life with a dog and her puppies, and a male and female cook. **1195**
J 3. — (973) — C. — 1,97½ h.; 3.23 w. — Ph.

A boar hunt. The figures from the studio of Peter Paul Rubens. **1196**
K 4. — (972) — C. — 1,91½ h.; 3,00 w. — Ph.

After Frans Snyders.

A bear attacked by dogs. **1197**
K 2. — (975) — C. — 1,31 h.; 2,10 w.

Imitator of Snyders.

A vegetable woman. **1198**
K 3. — (977) — C. — 1,49 h.; 2,00½ w.

A man selling vegetables. **1199**
K 3. — (978) — C. — 1,45 h.; 2,02 w.

Pauwel de Vos. Born at Hulst about 1590, died at Antwerp 1678. Brother-in-law and imitator of Snyders.

The animal kingdom in Paradise. Hitherto erroneously ascribed to Fr. Snyders. **1200**
K 1. — (974) — C. — 1,68 h.; 2,70½ w.

Daniel Seghers. Born at Antwerp 1590, died there 1661. Jesuit father. Pupil of Jan Brueghel the Elder.

A bunch of flowers surmounted by lilies in a glass. Signed: *D . Soc^ts Jesu . 1643.* **1201**
19 b. — (1034) — Cpr. — 0,84½ h.; 0,64½ w.

A bunch of flowers surmounted by roses in a glass. Signed: *D . Soc^ts Jesu . 1643.* **1202**
16 b. — (1035) — Cpr. — 0,45 h.; 0,34½ w.

Flowers surrounding a stone relief of the adoration of the shepherds. Signed: *Pater Daniel Segers.* **1203**
47 a. — (1030) — C. — 1,42 h.; 0,95 w.

Flowers surrounding a stone relief of the Virgin with the Child standing near her. Signed: *Pater Daniel Segers.* **1204**
47 a. — (1031) — C. — 1,41½ h.; 1,11½ w.

1205 Flowers surrounding a stone relief of the Virgin with the Child on her lap. Signed: *Daniel Seghers Soc^tis JESV.*
20 b. — (1032) — Cpr. — 0,85 h.; 0,61 w.

1206 Flowers surrounding a stone relief of the Virgin, with the Child standing on a balustrade. Signed: *Daniel Seghers Soc^tis JESV.*
20 b. — (1033) — C. — 0,85½ h.; 0,64½ w.

After Daniel Seghers.

1207 Flowers surrounding a stone relief of the Madonna with St. John.
40 a. — (1036) — C. — 1,18½ h.; 0,90½ w.

Adriaen van Utrecht. Born at Antwerp 1599, died there 1652. Pupil of Harmen de Nijt.

1208 Still-life with a dog and cat fighting. Signed: *Adriaen van Vtrecht fecit an° 1647.*
K 3. — (1091) — C. — 1,84 h.; 2,27 w. — Ph.

Juriaen Jacobsen. Supposed to have been born in Hamburg about 1610, died in Amsterdam 1663. Certainly in Amsterdam 1650 to 1660. Pupil of F. Snyders in Antwerp.

1209 A wild boar attacked by dogs. Signed: *J. Jacobsen. fec. 1660.*
J 2. — (1107) — C. — 1,83 h.; 2,34½ w. — Ph.

Jan Fyt. Born at Antwerp 1611, died there 1661. Pupil of Frans Snyders.

1210 Still-life with a hare, porcelain dishes and red cloth. Signed: *Joanes Fyt. F.*
M 3. — (1117) — C. — 0,80½ h.; 1,99½ w.

1211 A large dog with a boy and a dwarf. Signed: *Joanes Fyt 1652.*
47 b. — (1122) — C. — 1,38 h.; 2,03½ w.

1212 Two dead partridges, a dog sniffing at them. Signed: *Joanes Fyt.*
L 3. — (1119) — W. — 0,40 h.; 0,56 w.

1213 Still-life with a hare and birds on a ring. Signed: *J. Fyt. f.* Some consider (perhaps justly) that the inscription is spurious, and that the picture is probably the work of Adriaen van Utrecht.
51 b. — (1118) — C. — 0,86 h.; 1,17 w.

Dead game on two steps in the rock in the open air. **1214**
51 a. — (1121) — C. — 0,75½ h.; 0,57½ w.

A dead kid. It is at any rate, doubtful if it is the work of Fyt. **1215**
51 a. — (1120) — C. — 0,73 h.; 0,60 w.

Attributed to Jan Fyt.

Dead game with a boar's head, fruit and a dog. **1216**
51 b. — (1124) — C. — 0,84¼ h.; 1,17 w.

Thomas van Apshoven. Born at Antwerp 1622, died there 1665. Pupil of his father Ferdinand van Apshoven I.

A morning repast. Signed: T . V . APSHOVEN. **1217**
14 c. — (1125) — W. — 0,27 h.; 0,39½ w.

Joris van Son. Born at Antwerp 1623, died there 1667.

Fruit and vegetables. **1218**
L 2. — (1113) — C. — 0,47½ h.; 0,64 w.

A morning meal. **1219**
L 2. — (1114) — C. — 0,49 h.; 0,64½ w.

Thistle and corn flowers. Whether by Son is doubtful. **1220**
Q 1. — (1115) — C. — 1,05 h.; 0,83 w.

Jan van Kessel the Elder. Born at Antwerp 1626, died there 1679. Son of Jeroom van Kessel.

A table spread with viands. Signed: *J . v . Kessel . f. anno 1654.* **1221**
18 a. — (1123) — C. — 0,85½ h.; 1,17 w.

Cornelis de Heem. Born at Leiden 1631, died at Antwerp 1695. Pupil of his father Jan Davidsz de Heem, resident in Antwerp, but as belonging to the Utrecht School, first mentioned page 141.

A lobster, fruit and flowers. Signed: C . DE . HEEM . F. **1222**
18 c. — (1262) — C. — 0,39½ h.; 0,52 w.

A cluster of fruit tied with a blue ribbon. Signed: ... DE HEEM. Owing to the spurious letters J. D. before the name, it has hitherto been erroneously ascribed to Jan Davidsz de Heem. **1223**
20 a. — (1257) — C. — 0,64½ h.; 0,53 w.

Still-life with a box and a wine glass. Signed: C . DE . HEEM . F. **1224**
18 b. — (1260) — C. — 0,62½ h.; 0,52½ w.

1225 Still-life with oysters and a large wineglass.
18 b. — (1263) — C. — 0,63½ h.; 0,55 w.

1226 Still-life with oysters and a wine bottle. Signed: C . DE . HEEM.
20 a. — (1261) — C. — 0,63½ h.; 0,55 w.

Ottmar Elliger the Elder. Born in Gothenburg (or Copenhagen) 1633, died in Berlin 1679. Pupil of David Seghers in Antwerp.

1227 Flowers and fruit on a stone ledge. Signed: *Ottmar Elliger . Fecit . Anno . 1674.*
19 b. — (1126) — W. — 0,38½ h.; 0,30 w.

1228 Flowers and fruit tied with a blue ribbon. Signed: *Ottmar Elliger . F . A . 16 . . .*
13 c. — (1127) — W. — 0,63½ h.; 0,44 w.

Nicolaas van Veerendael. Born at Antwerp 1640, died there 1691. See No. 1091.

1229 Monkeys regaling themselves. Signed: *Nc . v . Veerendael 1686.*
9 a. — (1161) — W. — 0,29 h.; 0,37½ w.

1230 A bunch of flowers. Signed: *N . v . Veerendael.*
14 a. — (1162) — W. — 0,55½ h.; 0.42½ w.

H. The Walloon masters.

Bartholet Flémal. Born at Liège 1614, died there 1675. Pupil of Gér. Douffet.

1231 Æneas' departure from Troy. Signed: BARTHOLET FLEMAL.
P 9. — (1094) — W. — 0,49 h.; 0,63½ w.

Wallerant Vaillant. Born at Lille 1623, died at Amsterdam 1677. Pupil of Erasmus Quellinus.

1232 A board with letters &c., secured by red tape.
P 8. — (1991) — C. — 0,51½ h.; 0,49½ w.

Gérard Lairesse. Born at Liège 1631, died at Amsterdam 1711. Pupil of Bartholet Flémal.

1233 Mount Parnassus. Signed: *G . Lairesse . f.*
45 c. — (1659) — W. — 0,77½ h.; 1,52½ w.

1234 Bacchanal.
45 c. — (1660) — C. — 0,70½ h.; 0,65½ w.

Second Half.

The Dutch School.

A. The Utrecht School.

Abraham Bloemaert. Born at Gorkum 1564, died at Utrecht 1651. Founder of a widely-spread School at Utrecht.

Study of an old man with a white beard. Bust. Signed: *A . Bloemaert fec . 1635.* **1235**
P 1. — (877) — W. — 0,37½ h.; 0,27½ w.

The crucifixion of St. Peter. Supposed to be after Caravaggio. **1236**
P 8. — (876) — W. — 0,53 h.; 0,41½ w.

Paulus Moreelse. Born at Utrecht 1571, died there 1638. Pupil of M. J. Mierevelt at Delft.

Portrait of a red-bearded gentleman. Three-quarter-length. **1237**
K 1. — (1190) — C. — 1,13½ h.; 0,77½ w.

Cornelis van Poelenburgh. Born at Utrecht 1586, died there 1667. Pupil of A. Bloemaert.

Landscape with the Holy Family. Signed: C . P. **1238**
9 a. — (1201) — Cpr. — 0,33 h.; 0,41½ w.

Landscape, with the repose on the flight into Egypt. Signed: C . P. **1239**
9 c. — (1202) — W. — 0,26 h.; 0,34½ w.

Landscape with eight women bathing. Signed: C . P. **1240**
9 c. — (1203) — W. — 0,24 h.; 0,29 w.

Women washing in vaulted ruins. Signed: C . P. **1241**
6 c. — (1204) — W. — 0,34½ h.; 0,29 w.

Mount Parnassus. Signed: C . P. **1242**
9 a. — (1205) — W. — 0,61 h.; 0,55½ w.

Landscape with Tobias and the angel. Signed (genuine?): C.P. **1243**
9 c. — (1206) — W. — 0,26½ h.; 0,33½ w.

1244 Landscape with six women bathing. Signed (doubtful): C . P.
9 c. — (1200) — W. — 0,26½ h.; 0,34 w.

1245 River landscape with many nymphs. Signed (genuine?): C . P.
9 c. — (1207) — W. — 0,40½ h.; 0,52½ w.

1246 Landscape with four half-naked men. Supposed to be signed: C . P.
7 a. — (1208) — W. — 0,33½ h.; 0,28 w.

1247 Landscape with four half-naked women.
7 a. — (1209) — W. — 0,33½ h.; 0,28 w.

1248 The adoration of the Kings. Supposed to be signed: P.
9 b. — (1210) — W. — 0,40½ h.; 0,30 w.

1249 Diana and her nymphs bathing. Not by Poelenburgh, but by his pupil Dirk van der Lisse.
9 a. — (1199) — W. — 0,60½ h.; 0,91 w.

Pupils of C. Poelenburgh and Pieter Bout.

1250 Flocks and herds crossing a river. The figures by P. Bout (see Nos. 1168—1175), the landscape by a pupil of Poelenburgh.
9 c. — (1211) — W. — 0,24 h.; 0,33½ w. — ✳ IV, 25.

Gerard van Honthorst. Born at Utrecht 1590, died there 1656. Pupil of Abraham Bloemaert.

1251 The dentist. Signed: G . v . HONTHORST: fe . 1622.
K 1. — (1215) — C. — 1,47 h.; 2,19 w. — Ph.

1252 An old woman at a table upon which a candle is burning. Half-length.
10 a. — (1216) — W. — 0,92½ h.; 0,70½ w.

1253 An old woman with a candle in her hand. Bust.
Q 3. — (1217) — C. — 0,71 h.; 0,57½ w.

Style of Gerard van Honthorst.

1254 An old woman with a pair of spectacles in her hand. Bust.
P 4. — (1218) — C. — 0,61 h.; 0,47 w.

Joost Cornelisz Droochsloot. Master of the Guild at Utrecht 1616, died there 1666.

1255 A village street, with many figures. Monogram of J . C . D . S.
15 b. — (1266) — W. — 0,47½ h.; 0,63 w. — Ph.

Daniel Vertangen. Born at the Hague 1598, died at Amsterdam 1657; but a pupil of Poelenburgh in Utrecht.

The expulsion from Paradise. Signed: *D . Vertangen.* **1256**
9 a. — (1270) — Cpr. — 0,20 h.; 0,24½ w.

Balthasar van der Ast. Born at Middelburg; in Utrecht 1619 to 1633, then in Delft where he died in 1650.

Shells and fruit. Signed: *B . van der Ast.* **1257**
14 c. — (1288) — W. — 0,29 h.; 0,37½ w.

Nikolaus Knupfer. Born at Leipzig 1603, died (in Utrecht?) about 1660. In 1630 a pupil of Abraham Bloemaert in Utrecht, in 1637 a member of the Guild there.

Portrait of the artist himself, with his wife and three children. Signed: *NKnupfer* (N and K joined). **1258**
13 a. — (1975) — W. — 0,44½ h.; 0,55 w. — Ph.

Jan Davidsz de Heem. Born at Utrecht 1606, died at Antwerp in the winter of 1683—1684. Pupil of his father in Utrecht.

A morning meal in front of an old wall. Signed: *J . D. De Heem.* **1259**
18 c. — (1249) — W. — 0,41½ h.; 0,54½ w.

Still-life with a lobster. Signed: *J . D . De Heem . R.* **1260**
18 b. — (1250) — C. — 0,67 h.; 0,56 w.

Still-life with a bird's nest. Signed: *J . D . De Heem fecit.* **1261**
17 a. — (1251) — C. — 0,89 h.; 0,72 w.

A bunch of flowers in a silver vase with fruit lying near it. Signed: *J . D . De Heem f.* **1262**
13 c. — (1252) — W. — 0,64 h.; 0,44 w.

Fruit and flowers tied with blue ribbon. Signed: *J . D. De Heem f.* **1263**
15 c. — (1253) — C. — 0,34½ h.; 0,29 w.

A bunch of flowers with a blue iris in a glass bottle. Signed: *J . D . De Heem f.* **1264**
14 c. — (1254) — W. — 0,47½ h.; 0,37 w.

1265 Memento mori! A skull near a luxuriant bunch of flowers. Signed: *J . D . De Heem.*
47 b. — (1255) — C. — 0,87½ h.; 0,65 w.

1266 A bunch of flowers with dark red peonies in a glass. Signed: *J . D . De Heem . R.*
47 b. — (1256) — W. — 0,85½ h.; 0,67½ w.

1267 Fruit near a glass of flowers. Signed: *J. D. De Heem . R.*
M 1. — (1258) — C. — 1,00½ h.; 0,75½ w.

1268 A glass of wine in a stone niche surrounded by a wreath of flowers. Signed: *JD* (J and D joined) *De Heem f . A . 1650.* Not by Jan de Heem the Younger, who was not born till 1650.
17 c. — (1259) — C. — 1,22 h.; 0,87 w.

Style of J. D. de Heem.

1269 Fruit and oysters with orange blossom.
L 3. — (1287) — W. — 0,35½ h.; 0,56 w.

Johannes Both. Born about 1610 at Utrecht, died there 1652. Pupil of Abr. Bloemaert. Influenced in Rome by Claude Lorrain.

1270 Italian landscape with a bridge in the back-ground. Signed: *JBoth* (J and B joined).
14 a. — (1371) — W. — 0,40 h.; 0,55 w. — Ph.

1271 Ruins near a bay. Signed: *JBoth* (J and B joined).
9 a. — (1373) — W. — 0,54 h.; 0,44 w.

1272 A mountain road over wooded country.
15 c. — (1374) — W. — 0,69 h.; 0,92½ w.

1273 Road under trees in a valley.
17 b. — (1372) — C. — 0,86½ h.; 1,17 w. — Ph.

1274 Bridge beneath a rock crowned by a ruined castle.
15 a. — (1375) — C. — 0,84½ h.; 1,15½ w.

Dirk Stoop (van der Stoop). Born at Utrecht 1610, died there 1686. Some time in Lisbon and in England.

1275 Rest during the chase. Signed: *D . Stoop.*
P 10. — (1360) — W. — 0,57 h.; 0,52 w.

1276 Camp scene. Hitherto as »unknown.«
9 a. — (1534) — W. — 0,31½ h.; 0,45 w.

Attributed to Cornelius Stoop. Supposed to have been born in Hamburg. Circumstances of his life not known, his name and the character of our picture however point to Utrecht.

A rocky cave with a statue. Doubtful whether it is correctly ascribed to C. Stoop. It is suggestive of Abraham van Cuylenborch. **1277**

P 7. — (1361) — W. — 0,29 h.; 0,50½ w.

Herman Saftleven. Born at Rotterdam about 1610, died at Utrecht 1685. Pupil of his father in Rotterdam, but resident in Utrecht.

Hilly landscape in the time of vintage. Monogram and 1649. **1278**

9 c. — (1343). — W. — 0,22⅛ h.; 0,17 w.

View of a valley with a fortification in the middle distance. Monogram and 1654. **1279**

8 a. — (1345) — W. — 0,31½ h.; 0,41⅛ w.

Castle on a steep rock above a valley. Monogram and 1656. **1280**

7 b. — (1354) — W. — 0,20 h.; 0,30 w.

The fortress of Ehrenbreitstein (Hermanstein) on the Rhine. Monogram. Dated on the back 1656. **1281**

7 b. — (1347) — Cpr. — 0,25⅛ h.; 0,29½ w.

Mountainous landscape with a small chapel. Monogram and 1658 (formerly as 1650). **1282**

P 7. — (1344) — Cpr. — 0,21½ h.; 0,26½ w.

Rocky valley with a village and church. Monogram and 1660. **1283**

7 b. — (1348) — W. — 0,44½ h.; 0,57⅛ w.

Valley with a ferry boat on the river. Monogram and 1662. **1284**

P 9. — (1350) — W. — 0,36 h.; 0,47 w.

Landscape on the Rhine with mountains on the right. Monogram and 1662. According to the inscription on the back »Costerspei.« **1285**

7 a. — (1355) — Cpr. — 0,15 h.; 0,23 w.

Hilly district, strongly fortified. Monogram and 1663 (not 1656). **1286**

7 b. — (1346) — W. — 0,24 h.; 0,33 w.

Landscape on the Rhine near Engers. Inscription on the back. Monogram and 1660. **1287**

7 a. — (1356) — Cpr. — 0,15 h.; 0,24 w.

1288 Landscape near Cologne. Inscription on the back. Monogram and *1663.*
7 a. — (1351) — Cpr. — 0,15 h.; 0,23½ w.

1289 View of Utrecht. Monogram and *1664.*
16 a. — (1353) — Cpr. — 0,19½ h.; 0,35½ w.

1290 Landscape near Brieg. Inscription on the back. Monogram and *1664.*
7 a. — (1349) — W. — 0,17 h.; 0,26½ w.

1291 Signal tower on the shore of a bay. Monogram and *1670.*
P 7. — (1342) — W. — 0,20½ h.; 0,28 w.

1292 The fortress of Ehrenbreitstein or Hermanstein. Inscription on the back. Monogram and *1674.*
8 a. — (1352) — W. — 0,28½ h.; 0,38 w.

1293 Mountain and river landscape with people bathing. Perhaps only a work of the school.
7 b. — (1358) — Cpr. — 0,25 h.; 0,34 w.

1294 Mountain landscape with a waterfall. Perhaps only a work of the school.
9 c. — (1359) — Cpr. — 0,25 h.; 0,33½ w.

Hendrik Bloemaert. Born at Utrecht about 1601, died there 1672. Son and pupil of Abr. Bloemaert.

1295 A man with a looking glass. Half-length. Signed (partly illegible): *H . Bloemaert fec . 1648.*
P 4. — (878) — C. — 0,66½ h.; 0,52½ w.

Hendrik Verschuring. Born at Gorkum 1527, drowned near Dortrecht 1690. Pupil of Jan Both in Utrecht.

1296 Riders preparing to start from an old inn. Signed: *H. Verschuring f. 1679.*
Q 3. — (1531) — W. — 0,63½ h.; 0,74½ w.

1297 Christ on the way to Golgotha. Signed: *H . Verschuring.*
P 11. — (1532) — C. — 0,80½ h.; 1,22 w.

Hermann (not Hans) van Lin, called **Stilheid.** Known to have lived in Utrecht between 1659 and 1670.

1298 Cavalry combat beneath the walls of a fortress. Signed: *H . v . Lin . fe . 1659.*
18 c. — (1165) — W. — 0,45 h.; 0,63½ w.

Hunting party. Signed: *H . v . Lin . fe.* **1299**
9 a. — (1166) — W. — 0,22 h.; 0,27 w.

Hunters resting in a court-yard. Signed: *H . v . Lin . fe.* **1300**
9 a. — (1167) — W. — 0,22½ h.; 0,27 w.

Melchior d'Hondecoeter. Born at Utrecht 1636, died at Amsterdam 1695. Pupil of his father Gijsbert and his uncle J. B. Weenix in Utrecht.

A bird of prey in the poultry-yard. Signed: *M. D'Hondekoeter.* **1301**
16 b. — (1597) — C. — 1,06½ h.; 1,38 w. — Ph.

Hen and chickens in a poultry-yard. Signed: *M. D'Hondekoeter.* **1302**
K 1. — (1598) — C. — 0,77½ h.; 0,94½ w.

Dead birds, and implements of the chase. Signed: *M. D'H . . . .* **1303**
L 3. — (1600) — C. — 0,72½ h.; 0,81 w.

Still-life with a kingfisher. — Signed: *M . d'hondec.* **1304**
Ascribed by H. uncertainly to Evert van Aelst. See Unabridged Catalogue.
7 c. — (1284) — C. — 0,56 h.; 0,47 w.

Concert of birds. The owl as conductor. **1305**
K 2. — (1599) — C. — 1,64 h.; 2,14 w.

Johannes van Haensbergen. Born at Utrecht 1649, died in the Hague 1705. Pupil of Corn. Poelenburgh.

The good tidings to the shepherds. Signed: I . V . H. **1306**
9 b. — (1670) — W. — 0,35½ h.; 0,29 w.

The adoration of the shepherds. Signed: I . V . H. **1307**
9 b. — (1671) — W. — 0,36½ h.; 0,29 w.

The adoration of the Kings. Signed: I . V . H. **1308**
9 b. — (1672) — W. — 0,37 h.; 0,29 w.

The Assumption of the Virgin. **1309**
9 c. — (1673) — Cpr. — 0,37 h.; 0,29½ w.

Rocky landscape with women bathing. **1310**
9 a. — (1674) — W. — 0,21½ h.; 0,26½ w.

Attributed to Jan Vorstermans. Born at Bommel about 1643, died about 1699. Pupil of Herm. Saftleven in Utrecht.

View from the fort. Supposed to be signed. **1311**
16 a. — (1135) — W. — 0,15 h.; 0,21½ w.

Gerard Hoet. Born at Bommel 1648, died in the Hague 1733. Pupil of a pupil of Poelenburgh.

1312 Flora with three little boys. Supposed to be signed: *Hoet fe. 1667.*
9 c. — (1720) — W. — 0,27 h.; 0,32 w.

Mattheus Wytmans. Member of the Utrecht Guild in 1667, died about 1689. Pupil of H. Verschuring.

1313 The lute player. Three-quarter-length. Signed: *M. Wytmans f.*
9 a. — (1726) — W. — 0,28½ h.; 0,23 w. — Ph.

A. Marienhof. Said to have lived in Utrecht about 1677.

1314 An architect before a princely couple. Signed: *A. Marienhof. f. 1649.*
51 b. — (1128) — W. — 0,48½ h.; 0,64 w.

B. The Delft School.

Michiel Janszoon Mierevelt. Born at Delft 1567, died there 1641. Pupil of A. van Montfoort in Utrecht.

1315 Bust of an elderly gentleman.
M 2. — (1182) — W. — 0,71 h.; 0,56 w. — Ph.

1316 Portrait of a gentleman with a letter in his hand. Half-length.
L 2. — (1184) — W. — 0,74 h.; 0,63½ w. — Ph.

1317 Portrait of a lady with a close fitting cap. Half-length.
L 2. — (1185) — W. — 0,74 h.; 0,62 w. — Ph.

1318 Portrait of an old gentleman, leaning upon a stick. Three-quarter-length. Hitherto as Pieter Mierevelt. See Unabridged Catalogue.
L 1. — (1188) — W. — 1,17 h.; 0,88½ w. — Ph.

Pupils and Followers of M. J. Mierevelt.

1319 A lady with gold ornamentation under her cap. Half-length.
L 2. — (1181) — W. — 0,71 h.; 0,55½ w.

1320 Bust of a man in a painted stone oval.
L 2. — (1186) — W. — 0,76 h.; 0,60 w. — Ph.

Pieter Mierevelt. Born at Delft 1596, died there 1623. Son and pupil of M. J. Mierevelt.

Portrait of a lady with a fan. Three-quarter-length. **1321**
L 1. — (1189) — W. — 1,17 h.; 0,88½ w. — Ph.

Portrait of a young man with a sword. Three-quarter-length. **1322**
L 3. — (1183) — W. — 1,06 h.; 0,77½ w. — Ph.

Leonard Bramer. Born at Delft 1595, died there 1674. Influenced by Elsheimer in Rome.

The mocking of Christ. Signed: *L . H . Bramer . 1637.* **1323**
13 b. — (1220) — W. — 0,79½ h.; 0,58½ w.

The prayer of King Solomon. Signed: *L . Bramer.* **1324**
17 b. — (1221) — W. — 0,73½ h.; 1,09½ w.

The Queen of Sheba before Solomon. Signed: *L . Bramer.* **1325**
17 b. — (1222) — W. — 0,74 h.; 1,09½ w.

Style of Antonie Palamedesz Stevaerts, called **Palamedes.** Born at Delft about 1600, died during a journey to Amsterdam 1673. Under the influence of Mierevelt and Dirk Hals. Worked in Delft.

A gentleman leaning on a stick. **1326**
15 c. — (1527) — C. — 0,34 h.; 0,19 w.

Palamedes Palamedesz Stevaerts. Born in London 1607, died at Delft 1638. Younger brother of the preceding.

Skirmish of horsemen. **1327**
15 b. — (1526) — W. — 0,46 h.; 0,71½ w.

Egbert van der Poel. Born at Delft 1621, died at Rotterdam 1664.

Courtship in a peasant's room. Signed: *E . v . Poel . 1648.* **1328**
18 b. — (1567) — W. — 0,59½ h.; 0,75½ w.

Male and female peasant in a stable near an oven. Hitherto erroneously as Corn. Saftleven. Traces of the signature *E . van der Poel,* still preserved. **1329**
13 b. — (1291) — W. — 0,49½ h.; 0,75 w.

Willem (Guilliam) van Aelst. According to his own statement, born at Delft 1626, died at Amsterdam 1679. Pupil of his uncle Evert van Aelst at Delft.

1330 Dead game with a partridge and a bullfinch. Signed: *Guil^mo van Aelst 1644.*
7 c. — (1285) — C. — 0,56 h.; 0,47 w.

1331 An oyster breakfast. Signed: *Guil^mo van Aelst 1679.*
8 b. — (1286) — C. — 0,56 h.; 0,45 w.

Style of Willem van Aelst.

1332 Fruit near a stone tankard.
8 a. — (1265) — C. — 0,65 h.; 0,54 w.

Maria van Oosterwyck. Born near Delft 1630, died at Eutdam 1693. Pupil of Jan Davidsz de Heem.

1333 Fruit and a cup. Signed: *Maria van Oosterwyck.*
7 a. — (1536) — C. — 0,70½ h.; 0,56 w.

1334 Flowers and shells. Signed: MARIA VAN OOSTERWYCK.
14 a. — (1535) — C. — 0,72 h.; 0,56 w.

Jan Vermeer van Delft. Born at Delft 1632, died there 1675. Pupil of Karel Fabritius.

1335 A girl with her lover, a lute-player and a woman on a balcony. Three-quarter-length. Chief picture of the master. Signed (interwoven): *J. V. Meer. 1656.*
K 2. — (1540) — C. — 1,43 h.; 1,30 w. — Ph.

1336 A girl reading a letter at an open window. Three-quarter-length. Traces of signature.
11 b. — (1541) — C. — 0,83 h.; 0,64½ w. — Ph.

C. The Hague School.

Style of Jan van Ravesteyn. Born in the Hague about 1575, died there 1657.

1337 Portrait of a commander in armour. Three-quarter-length. Dated: 1605.
L 2. — (1198) — C. — 1,19 h.; 0,92½ w. — Ph.

Probably Mytens, perhaps Isack Mytens. The latter, member of the Antwerp Guild in 1622.

1338 A portrait group of David Mytens, his wife Judith Hennings, and their five children. Three-quarter-length. Inscription

and date *1624*. Purchased as a work of Daniel Mytens, from whom it probably did not proceed. See Unabridged Catalogue.
L 3. — (2318) — C. — 1,02 h.; 1,63 w. — Ph.

Cornelis Lelienbergh. Member of the Hague Guild in 1646. Dates of pictures up to 1672.

Dead birds. Signed: *C . Lilienbergh . f . 1654.* **1339**
P 8. — (1783) — W. — 0,56 h.; 0,45½ w.

Abraham von Beijeren. Born in the Hague 1620 or 1621, died at Alkmaar after 1674.

A fish-stall. Monogram: A . V . B . F. **1340**
50 c. — (1835) — C. — 1,25 h.; 1,53 w.

Pieter Verelst. Worked in the Hague between 1642 and 1668.

An old man over a coal fire. Monogram: P . V . E. **1341**
8 c. — (1282) — W. — 0,22 h.; 0,20 w. — Ph.

An old man reading. Lamp-light. Monogram: P . V . E. **1342**
8 c. — (1283) — W. — 0,26½ h.; 0,23 w.

An old woman winding yarn. Half-length. Life-size. **1343**
Hitherto as »unknown.«
L 2. — (1333) — C. — 0,73 h.; 0,63 w. — Ph.

Jan de Baen. Born at Haarlem 1639, died at the Hague 1702. Pupil of J. A. Backer in Amsterdam.

The artist's own portrait. Three-quarter-length. **1344**
L 3. — (1574) — C. — 1,07½ h.; 0,94 w.

Kaspar Netscher. Born at Heidelberg 1639, died in the Hague 1684. Pupil of Ger. Ter Borch.

A sick lady with her physician. Signed: *C . Netscher . 1664.* **1345**
13 c. — (1647) — Cpr. — 0,27 h.; 0,22 w. — Ph.

The letter writer. Three-quarter-length. Signed: *C. Netscher fecit 1665.* **1346**
8 c. — (1646) — W. — 0,27 h.; 0,18½ w. — Ph.

A lady singing and a lute player, behind a stone window-seat. Signed: *C . Netscher . Ao . 1665.* **1347**
17 a. — (1648) — W. — 0,43 h.; 0,34 w. — ✻ III, 10. — Ph.

1348 A lady with a little dog, her maid arranging her hair. Signed: *C. Netscher Ao.* 1665.
17 a. — (1651) — W. — 0,43½ h.; 0,34 w.

1349 A lady standing at the harpsichord, near a gentleman sitting and singing. Signed: *C. Netscher f.* 1666.
11 a. — (1645) — W. — 0,59½ h.; 0,46 w. — Ph.

1350 Portrait of Madame de Montespan. Signed: *C. Netscher* 1670.
17 c. — (1649) — Cpr. — 0,50½ h.; 0,38½ w.

1351 Madame de Montespan playing the harp, with the little Duc de Maine. Signed: *C. Netscher. Fec.* 1671.
17 c. — (1650) — Cpr. — 0,48 h.; 0,37 w. — Ph.

1352 Old woman spinning. Signed: *C. Netscher.*
13 c. — (1652) — W. — 0,27½ h.; 0,23½ w.

1353 Woman sewing. Has been signed.
13 c. — (1653) — W. — 0,27½ h.; 0,23½ w.

After Kaspar Netscher.

1354 A girl with a parrot.
P 5. — (1654) — W. — 0,45½ h.; 0,36½ w.

Johannes Tilius. Born in Hilvarenbeek. Member of the Hague Guild in 1683. Living in London in 1694.

1355 Woman sewing. Signed: *J. Tilius. Pin.* 1681.
11 b. — (1822) — W. — 0,25½ h.; 0,20½ w.

Coenraet Roepel. Born in The Hague 1678, died there 1748. Pupil of Constantin Netscher.

1356 A bunch of flowers. Signed: *Coenraet Roepel f.*
8 c. — (1823) — C. — 0,89½ h.; 0,67 w.

Hendrik van Limborch. Born in the Hague 1680, died there about 1758. Pupil of Adr. van der Werff.

1357 Venus and Cupid.
7 c. — (1825) — W. — 0,58 h.; 0,44 w.

D. The Haarlem School.

Frans Hals the Elder. Born at Antwerp, of a Haarlem family, after 1580, died at Haarlem 1666. Pupil of Karel van Mander. Founder of a School in Haarlem.

Portrait of a young man in a yellowish grey coat. Half-length. **1358**
11 b. — (1020) — W. — 0,24½ h.; 0.19½ w. — Ph.

Portrait of a young man in a black coat. Half-length. **1359**
11 b. — (1021) — W. — 0,24½ h.; 0,20 w. — Ph.

After Frans Hals the Elder.

Bust of a man in a small black hat. The original in private hands in Paris. **1360**
P 10. — (1022) — W. — 0,34 h.; 0,25 w. — Ph.

Uncertain pupils of Frans Hals the Elder.

Portrait of a lady in a cap trimmed with pearls. Half-length. Only the dress and the hands appear good enough for the master himself. **1361**
M 2. — (1025) — C. — 0,76 h.; 0,63 w.

Portrait of the painter Vincent Laurens van der Vinne. Half-length. Perhaps by the painter himself. **1362**
L 2. — (1023) — W. — 0,63 h.; 0,47½ w.

Portrait of an old woman in a close-fitting cap. Half-length. **1363**
M 2. — (1026) — W. — 0,74½ h.; 0,55 w. — Ph.

Frans Hals the Younger. Married in 1643 in Haarlem, still living there in 1669. Son and pupil of Frans Hals the Elder.

Hille Bobbe, and a man smoking. Three-quarter-length. Monogram: F . H . F. **1364**
K 2. — (1024) — C. — 0,97½ h.; 1,24 w. — Ph.

Willem Claesz Heda. Born at Haarlem 1594, died there after 1678. Authentic proofs of his having been there from 1631 to 1668.

A morning repast (luncheon) with a blackberry pie. Signed: HEDA . 1631. **1365**
15 b. — (1193) — W. — 0,54 h.; 0,82 w. — Ph.

Salomon de Bray. Born at Amsterdam about 1597, died in Haarlem 1664. After 1615 in Haarlem.

A young girl in a straw hat. Half-length. Signed: *S . Bray* . 1635. **1366**
M 2. — (1194) — W. — 0,75½ h.; 0,60½ w. — Ph.

1367 A young man with a wreath on his head. Half-length. Signed: *S . Bray . 1635.*
M 2. — (1195) — W. — 0,75½ h.; 0,59 w.

Pieter Claesz. Born at Steinfurt, proved to have lived in Haarlem after 1617; died there 1661. The father of Claes Berchem.

1368 Still-life with a tall gold cup. Monogram: P . C . Ao. 1624. See Unabridged Catalogue.
14 a. — (1228) — W. — 0,65 h.; 0,55½ w.

Pieter van Laer. Called Bamboccio. Born about 1590 at Haarlem, died after 1658. In Rome from 1623 to 1639. The father of the genre-pictures of Italian peasant life.

1369 By the wine cask under the city wall.
8 a. — (1402) — C. on W. — 0,37 h.; 0,48 w.

1370 Peasants playing boccia (ball).
9 c. — (1403) — C. — 0,49½ h.; 0,64½ w.

1371 Roman vagabonds in the court yard of a monastery.
12 a. — (1404) — C. — 0,74 h.; 0,98 w.

1372 The master paying his labourers their wages.
8 a. — (1406) — C. — 0,40 h.; 0,48 w.

Unknown master P. v. L. or P. Ml.

1373 On the sea shore. Monogram: P. v. L. or P. Ml. By some attributed to Pieter Molijn the Elder. See Unabridged Catalogue.
P 11. — (1227) — W. — 0,34½ h.; 0,38½ w.

Jan Wijnants. Born probably after 1600 in Haarlem. Dated pictures from 1641—1679.

1374 Road by a wood. Signed: *J . Wynants* 1659.
13 b. — (1267) — C. — 0,62½ h.; 0,72 w.

1375 Road by the side of a hill. Signed: *J . Wynants.*
15 c. — (1268) — W. — 0,31 h.; 0,41½ w.

Attributed to Jan Wijnants.

1376 Stag-hunt in a forest stream. The signature is not genuine, nor is the picture by him.
P 11. — (1269) — C. — 0,90 h.; 0,74 w.

Attributed to Jan Bolongier. Proved to have been in Haarlem 1623—1642.

Flowers in a green wineglass in a brown niche. Signed: I . B . 1625. That these initials point to Bolongier, is not confirmed by the pictures proved to be his. **1377**
8 c. — (1226) — W. — 0,28 h.; 0,20 w.

Unknown master H. B.

The witches' kitchen. Monogram: H . B . 1631. According to Bredius: H. Bogaert. **1378**
9 c. — (1376) — W. — 0,22 h.; 0,28 w.

Pieter de Grebber. Born at Haarlem between 1590 and 1600, died after 1665. Son and pupil of his father Frans Pietersz de Grebber.

The finding of Moses. Monogram: P . D . G . 1634. **1379**
K 1. — (1271) — C. — 1.69½ h.; 2,28½ w. — Ph.

Bust of a lady in a cap with a feather. Monogram: P . D . G. **1380**
K 3. — (1272) — W. — 0,63 h.; 0,56 w.

Bust of a young man with a bow. Monogram: P . D . G. 1631. **1381**
K 3. — (1273) — W. — 0,71 h.; 0,55½ w.

Bust of a young man in a fur coat. Monogram: P . D . G. (Date probably 1632.) **1382**
14 a. — (1274) — W. — 0,62 h.; 0,44½ w. — Ph.

Salomon van Ruijsdael. Born at Haarlem (Member of the Guild there in 1623), died there 1670. Uncle of Jac. van Ruisdael.

Village under the trees. Monogram: S . v . R . 1633. **1383**
17 c. — (1392) — W. — broad oval; 0,60½ h.; 0,80½ w. — Ph.

River with wooded banks. **1384**
17 c. — (1393) — W. — broad oval; 0,60½ h.; 0,80½ w. — Ph.

River by the side of a wood. Cattle in the water. Signed: *S . v . Ruisdael* . 1661. **1385**
16 a. — (1394) — W. — 0,50½ h.; 0,60 w. — Ph.

Jan Miensze Molenaer. Born at Haarlem, died there 1668. Pupil of Frans Hals.

1386 Room in an inn, peasants singing, and a fiddler. Signed: *J . Molenaer.*
13 a. — (1732) — W. — 0,49½ h.; 0,57 w. — Ph.

1387 A fiddler in a room with a peasant family.
P 8. — (1733) — W. — 0,38 h.; 0,32½ w.

Le Duc. Questionable whether Jacob A. Duck. The latter was born at Utrecht about 1600, died probably in the Hague after 1660. School of Frans and Dirk Hals. Further particulars in Unabridged Catalogue.

1388 Portrait of a gentleman standing in a room. Signed: . . . LE DUC. Certainly not by the animal-painter Jan le Ducq, to whom it has hitherto been ascribed.
17 c. — (1602) — W. — 0,43 h.; 0,33½ w. — Ph.

1389 The same gentleman half-length. Weaker replica.
9 a. — (1601) — W. — 0,17½ h.; 0,14 w.

1390 Soldiers tormenting a peasant. Monogram: L . D. See Unabridged Catalogue. According to Bode, by Pieter Codde.
15 c. — (1603) — W. — 0,30½ h.; 0,22½ w.

Pieter Codde. Born at Amsterdam 1599 or 1600, died there 1678. Pupil of Frans Hals in Haarlem.

1391 Soldiers in the guard-room. Signed: *P. Codde . f.* 1628.
8 c. — (2319) — W. — 0,38 h.; 0,49 w.

Willem de Poorter. Born at Haarlem, where he was still living in 1645. Pupil of Rembrandt's early period at Leiden.

1392 Esther before Ahasuerus. Signed: W . D . P . 1645.
14 a. — (1633) — W. — 0,40 h.; 0,32 w.

1393 The woman taken in adultery, before Christ. Signed: W . D . P.
14 c. — (1634) — W. — 0,63½ h.; 0,49½ w. — Ph.

W. de Poorter. After Rembrandt.

1394 The presentation of Christ in the Temple. The original of 1631 in the Museum at the Hague.
14 c. — (1635) — W. — 0,60 h.; 0,48½ w. — Ph.

Adriaen van Ostade. Born at Haarlem 1610, died there 1685. Pupil of Frans Hals.

Hilarious peasants in an inn. Youthful work of the master. Hitherto erroneously as Isack van Ostade. See Unabridged Catalogue. Indistinctly signed: *A . v . Ostade.* **1395**
16 b. — (1391) — W. — 0,39 h.; 0,58 w. — Ph.

Regular guests in the village inn. Signed: *A . v . Ostade* 1660 (not 1639). **1396**
16 c. — (1383) — W. — 0,45½ h.; 0,39 w. — Ph.

The artist in his studio. Signed: *A . v . Ostade* . 1663. **1397**
16 c. — (1384) — W. — 0,38 h.; 0,35½ w. — Ph.

Two peasants regaling themselves. Three-quarter-length. Signed: *A . v . Ostade* 1663. **1398**
16 a. — (1385) — W. — 0,30½ h.; 0,26 w. — Ph.

Two peasants smoking. Three-quarter-length. Signed: *A . v . Ostade* 1664. **1399**
16 a. — (1386) — W. — 0,30 h.; 0,25½ w. — Ph.

Men and women in a village inn. Signed: *A . v . Ostade.* 1679 (or 1674). **1400**
16 c. — (1387) — W. — 0,49½ h.; 0,62½ w. — Ph.

After A. van Ostade.

Dance in front of a village inn. The signature imitated. **1401**
P 9. — (1389) — C. — 0,40½ h.; 0,35½ w.

Imitator of A. van Ostade.

Card-players, a man smoking, others drinking. The signature imitated. **1402**
P 4. — (1388) — W. — 0,38 h.; 0,49½ w.

Thomas Wijck. Born near Haarlem about 1616, died at Haarlem 1677. Was in Italy.

An alchemist with a bottle in his hand. Signed: *T . Wyck.* **1403**
8 c. — (1296) — C. — 0,38½ h.; 0,55½ w.

An alchemist with a money-bag in his hand. Signed: *T . Wyck.* **1404**
15 b. — (1294) — C. — 0,55 h.; 0,47 w.

Italian street scene. Signed: *T . Wyck.* **1405**
14 a. — (1295) — W. — 0,50½ h.; 0,37½ w.

Jan de Bray. Born at Haarlem, buried there 1697. Son of Salomon Bray.

1406 Still-life, with a poem in praise of the herring. Signed: *Joh . Bray* . 1656.
8 b. — (1569) — W. — 0,57 h.; 0,48½ w.

Cornelis Geritsz Decker. Master of the Haarlem Guild in 1643, died there 1678. Pupil of Salomon van Ruijsdael.

1407 Huts under the trees by the water-side.
17 c. — (1396) — W. — 0,61 h.; 0,84½ w.

Philips Wouwerman. Born at Haarlem 1619, died there 1668. Pupil of Jan Wijnants, influenced also by P. van Laer.

1408 Landscape with a red-covered cart. Monogram: Ph . W.
9 a. — (1430) — W. — 0,43 h.; 0,51½ w. — ✻ III, 23.

1409 A horseman before a peasant's hut. Monogram: Ph . W.
15 b. — (1431) — W. — 0,23½ h.; 0,30½ w. — Ph.

1410 Carter at an inn on a hill. Monogram: Ph . W.
10 c. — (1434) — W. — 0,37 h.; 0,49 w.

1411 The good tidings to the shepherds. If by Philips Wouwerman, it must be an early work of that master.
9 b. — (1435) — W. — 0,34½ h.; 0,38 w.

1412 A hawking party, a lady on a white horse. Monogram spurious, picture genuine, early.
15 a. — (1432) — W. — 0,43 h.; 0,63 w.

1413 Return from the chase, a rider watering his white horse. Monogram: Ph . W.
15 a. — (1433) — W. — 0,43 h.; 0,61 w.

1414 The stag hunt. A man with a horn on the white horse. Monogram: Ph . W.
8 b. — (1437) — W. — 0,48 h.; 0,78 w. — Ph.

1415 The white horse in a rocky gorge. Monogram: Phls . W.
14 a. — (1440) — W. — 0,45½ h.; 0,37 w.

1416 The preaching of St. John the Baptist. A soldier on the white horse. Monogram: Phls . W.
14 b. — (1436) — C. — 0,67 h.; 0,86 w.

Feeding the poor on the steps of the monastery. Monogram: Phls . W. **1417**
8 c. — (1466) — W. — 0,32½ h.; 0,36 w.

The horse fair. A horseman on the white horse going towards the right. Monogram: Phls . W. **1418**
7 b. — (1469) — C. — 0,61½ h.; 0.76½ w.

A camp on the river. (Also called »The fair.«) Monogram: Phls . W. **1419**
15 c. — (1449) — W. — 0.32 h.; 0.41 w.

Halt at the smithy. The white horse being shod. Monogram: Phls . W. **1420**
10 b. — (1456) — C. — 0,55 h.; 0,60 w.

A hunting party fording a river. Monogram: Phls . W. **1421**
7 b. — (1438) — C. — 0,64 h.; 0,73 w.

The executioner's house. A lady on the white horse. Monogram: Phls . W. **1422**
16 a. — (1439) — C. — 0,56 h.; 0,68½ w. — Ph.

Landscape with dunes. The white horse drinking. Monogram: Phls . W. **1423**
15 b. — (1441) — C. — 0,28½ h.; 0,36 w.

In the stable of the inn. Rider mounting the white horse. Monogram: Phls . W. **1424**
15 b. — (1471) — C. — 0,51½ h.; 0,65 w. — Ph.

The rider of the white horse, having dismounted, is embracing a girl. Monogram: Phls . W. **1425**
11 c. — (1443) — C. — 0,41 h.; 0,51 w. — Ph.

Halt before the smithy in the hills. A lady on the white horse. Monogram: Phls . W. **1426**
13 b. — (1444) — C. — 0,52½ h.; 0,65½ w.

A horseman on a white horse in the inn yard. Monogramm: Phls . W . A . 1649. **1427**
14 c. — (1445) — W. — 0,32½ h.; 0,36½ w.

Cavalry skirmish near a mountain fort. Monogr.: Phls . W. **1428**
7 a. — (1446) — C. — 0,68½ h.; 0,82 w.

Hawking party about to start. Castle on the right. Monogram: Phls . W. **1429**
16 b. — (1447) — C. — 0,81 h.; 1,03 w. — Ph.

1430 Hawking party about to start. Castle on the left. Monogram: Phls . W. (?)
16 b. — (1448) — C. — 0,80½ h.; 1,03 w.

1431 Landscape with lake and hills. Horseman in a red cloak on the white horse. Monogram: Phls . W.
15 a. — (1451) — C. — 0,53 h.; 0,66½ w.

1432 Rest on a hawking excursion. Carriage with two grey horses. Monogram: Phls . W.
7 b. — (1453) — W. — 0,47 h.; 0,64½ w.

1433 A trumpeter on a white horse before a sutler's tent. Monogram: Phls . W.
13 b. — (1454) — C. — 0,47½ h.; 0,42 w.

1434 Fishermen on the dunes above the sea shore. The white horse feeding. Monogram: Phls . W.
10 b. — (1455) — W. — 0,55 h.; 0,60 w. — Ph.

1435 Hunters resting before a tavern in the rocks. The white horse without a rider. Monogram: Phls . W.
16 c. — (1457) — C. — 0,64½ h.; 0,53 w.

1436 Watering place for horses. A boy behind the rider on the white horse. Monogram: Phls . W.
9 a. — (1458) — W. — 0,46½ h.; 0,61 w.

1437 A fight on the bridge. Monogram: Phls . W.
10 a. — (1459) — C. — 1,06½ h.; 1,35½ w.

1438 Riders halting before an inn. On the right a watering place for horses. Monogram: Phls . W.
7 c. — (1450) — W. — 0,40 h.; 0,47½ w.

1439 Return from hunting (with the Bacchus fountain). Monogram: Phls . W.
12 c. — (1461) — W. — 0,45½ h.; 0,64 w.

1440 Starting for the chase. A beggar on the left.
12 c. — (1460) — W. — 0,45 h.; 0,64 w. — Ph.

1441 A sutler's tent with a standard-bearer on the white horse. Monogram: Phls . W.
17 b. — (1463) — W. — 0,36 h.; 0,43½ w.

1442 Riding party resting at a well. The white horse on the right. Monogram: Phls . W.
17 b. — (1464) — W. — 0,35½ h.; 0,41 w.

Collision between a horseman and a peasant's cart. Monogram: Phls . W. **1443**
13 c. — (1467) — C. — 0,56 h.; 0,78 w.

The waterfall. In the foreground a wagon with five horses. Monogram: Phls . W. **1444**
15 c. — (1472) — Cpr. — 0,30 h.; 0,38½ w.

Boar and bear hunt in a valley. Monogram: Phls . W. **1445**
8 b. — (1478) — C. — 0,79 h.; 1,09 w. — Ph.

A smithy in the rocks, before which a white horse is being shod. Monogram: Phls . W. **1446**
16 c. — (1475) — C. — 0,62½ h.; 0,51 w.

Watering place for horses. On the right a castle with a cannon. Monogram: Phls . W. **1447**
15 a. — (1476) — W. — 0,46 h.; 0,59½ w.

Halt on the march. On the right, horses being tied up. Monogram: Phls . W. **1448**
7 b. — (1477) — C. — 0,51 h.; 0,63 w.

Stag-hunt, near a river in which children are bathing, on the right. Monogram: Phls . W. **1449**
9 b. — (1478) — C. — 0,72 h.; 1,28½ w. — Ph.

Camp on a river. In the foreground a kicking horse. Monogram: Phls . W. **1450**
9 b. — (1479) — C. — 0,70½ h.; 1,27 w. — Ph.

Fight between Turkish and Christian horsemen. Monogram: Phls . W. **1451**
11 a. — (1480) — C. — 0,82½ h.; 1,04½ w.

Cavalry skirmish before a round tower. Monogram: Phls . W. **1452**
7 a. — (1481) — C. — 0,69½ h.; 0,82 w.

The gipsy camp. A horseman having his fortune told. Monogram: Phls . W. **1453**
7 c. — (1482) — W. — 0,39½ h.; 0,47½ w.

Coast scene. A rider on a white horse speaking to fishermen. Monogram: Phls . W. **1454**
9 c. — (1483) — W. — 0,31 h.; 0,34 w.

A white horse led by a peasant to water. Monogram: Phls . W. **1455**
7 a. — (1484) — W. — 0,33½ h.; 0,27 w.

A duel between horsemen. Monogram: Phls . W. **1456**
17 b. — (1486) — W. — 0,34 h.; 0,41 w.

1457 Cavalry fight near a ruined castle. Monogram: Phls . W.
14 b. — (1465) — C. — 0,69½ h.; 0,98 w.

1458 An excursion. Rest under a fine tree. Monogram: Phls . W.
17 a. — (1487) — C. — 0,77 h.; 0,98 w.

1459 Small stable with three horses. Monogram: Phls . W.
8 a. — (1488) — W. — 0,27 h.; 0,35 w.

1460 Stable with travellers. A lady riding into it. Monogram: Phls . W.
14 c. — (1489) — W. — 0,29½ h.; 0,38 w.

1461 An encounter between horsemen on a height. Monogram: Phls . W.
7 a. — (1492) — W. — 0,37½ h.; 0,30½ w.

1462 A train of baggage wagons attacked by robbers while crossing a stream. Monogram: Phls . W.
8 a. — (1493) — W. — 0,34½ h.; 0,47 w.

1463 Cavalry skirmish near a burning windmill. Monogram: Phls . W.
15 b. — (1470) — C. — 0,54½ h.; 0,66½ w. — Ph.

1464 Horsemen fighting with peasants. Monogram: Phls . W.
17 c. — (1468) — C. — 0,56 h.; 0,78 w.

1465 Fishermen on the river bank, drawing their nets to land. Monogram: Phls . W.
15 c. — (1485) — W. — 0,31 h.; 0,36 w.

1466 Hunting party starting. In the foreground a child on a goat.
8 b. — (1473) — C. — 0,82½ h.; 1,27½ w. — Ph.

1467 A sutler's tent, with a horseman drinking. The genuineness of monogram and picture is doubtful.
11 a. — (1462) — C. — 0,81 h.; 1,03 w.

1468 Before the smithy. In the foreground a goat carriage. Monogram and picture probably not by the master's own hand. There is certainly a finer original in Cassel.
9 b. — (1452) — Cpr. — 0,38 h.; 0,41½ w.

After Philips Wouwerman.

1469 Fishermen near a ford, drawing their nets to land. The original in the Speck-Sternburg Collection at Leipzig.
11 c. — (1495) — W. — 0,38 h.; 0,53½ w.

A fight between infantry and cavalry before a burning fortress. The original in Schwerin. **1470**
P 11. — (1494) — W. — 0,35½ h.; 0,41 w.

An unsaddled white horse standing on the road, near peasants resting. **1471**
8 c. — (1490) — W. — 0,25½ h.; 0.31½ w.

Two horses in a dark rocky cave. **1472**
P 7. — (1491) — W. — 0,25½ h.; 0,31½ w.

A wagon with a white horse kicking out, in a gipsy encampment. **1473**
Q 1. — (1054) — W. — 0.42 h.: 0,57½ w.

Horsemen attacking a travelling carriage. **1474**
Q 1. — (1055) — W. — 0,42 h.: 0,58 w.

Style of Philips Wouwerman.

Harnessing a white horse, before straw huts on rising ground. Hitherto as Pietro van Laer. Perhaps an early work of Philips Wouwerman. **1475**
7 c. — (1405) — W. — 0,52½ h.: 0.39 w.

Cornelis Pietersz Bega. Born at Haarlem 1620, died there 1664. Pupil of Adr. van Ostade.

Dance in the village inn. Signed: *O . Bega.* **1476**
17 b. — (1497) — W. — 0,46½ h.: 0.44½ w.

Claes (Nicolas) Pietersz Berchem. Born at Haarlem 1620, died at Amsterdam 1683. Pupil of his father Pieter Claesz and other masters.

Landscape with sunset. A herdsman asleep. Signed: *Berchem.* **1477**
9 c. — (1519) — W. — 0,47 h: 0.63½ w.

Drovers and cattle on a mountain road. Signed: *Berchem.* **1478**
9 c. — (1523) — W. — 0,24½ h.; 0,31½ w.

A merchant prince receiving a Moor at his palace near the sea. Signed: *Berchem f.* **1479**
9 a. — (1511) — C. formerly W. — 0,94 h.; 0,89½ w. — Ph.

The good tidings to the shepherds. Signed: *C . Berghem* 1649. **1480**
17 b. — (1512) — W. — 0,45 h.: 0.37½ w.

1481 A castle in the forest. Signed: *C . Berchem . f . 1656.*
10 a. — (1513) — C. — 1,38 h.; 1,03 w. — Ph.

1482 Fishermen at a lake. In the foreground a man and a woman on horseback. Signed: *Berchem.*
7 b. — (1514) — W. — 0,41 h.; 0,60 w. — ⁂ III, 21.

1483 Herdsmen with flocks and herds going into a rocky valley. Signed: *C . Berchem f.*
10 a. — (1515) — C. — 1,07 h.; 1,33½ w. — Ph.

1484 Landscape with ruins. In the foreground a woman on a brown ox. Signed: *Berchem.*
7 b. — (1516) — W. — 0,47 h.; 0,63½ w.

1485 Herdsmen at a mountain lake, one of them on an ass. Signed: *Berchem.*
9 c. — (1517) — W. — 0,29½ h.; 0,25½ w.

1486 Herdsmen and flocks at a waterfall. Signed: *N . Berchem.*
10 a. — (1518) — C. — 1,10 h.; 1,53 w. — Ph.

1487 Herdsmen resting in a valley. Brown monochrome. Signed: *Berchem.*
P 9. — (1520) — W. — 0,28 h.; 0,36½ w.

1488 Herdsmen and cattle near a dwelling in the rocks. Brown monochrome. Signed: *Berchem.*
P 9. — (1521) — W. — 0,29 h.; 0,37 w.

1489 Herdsmen beneath a high wall of rock. Signed: *Berchem 1659.*
12 c. — (1522) — C. — 1,55½ h.; 1,40 w. — ⁂ II, 50.

Hendrik Heerschop. Born at Haarlem 1620 or 1621, died there after 1672. Pupil of Heda and Rembrandt.

1490 An alchemist smelling a bottle. Hitherto as »unknown.« Signed with the remainder of the inscription: HEERSCHOP.
P 8. — (1299) — W. — 0,55 h.; 0,45 w.

Isack van Ostade. Born at Haarlem 1621, died there 1649. Pupil of his brother Adriaen.

1491 Amusement on the ice. Signed: *Isack van Ostade.*
13 c. — (1390) — W. — 0,33½ h.; 0,59½ w. — Ph.

Jacob van Ruisdael. Born at Haarlem about 1625, died there 1682. Pupil of his uncle Sal. Ruisdael, perhaps also of his father Isack.

»The stag hunt.« Wooded landscape with a hunting scene. Signed (J and R joined): *J. v. Ruisdael.* **1492**
16 b. — (1546) — C. — 1,07½ h.; 1,47 w. — ✻ III, 27. — Ph.

The ford in the wood. A cart in the water. Signed: *Ruisdael.* **1493**
16 a. — (1558) — W. — 0,55 h.; 0,74 w. — Ph.

»The monastery.« An old monastery in a wooded valley. Monogram: J. v. R. **1494**
11 a. — (1553) — C. — 0,75 h.; 0,96 w. — ✻ III, 40. — Ph.

A waterfall near a hill with a castle upon it. Signed: *J. v. Ruisdael.* **1495**
11 a. — (1555) — C. — 0,99 h.; 0,85 w. — Ph.

Castle Bentheim. Signed: *J . v . Ruisdael.* **1496**
11 b. — (1557) — W. — 0,55 h.; 0,83½ w. — Ph.

A waterfall with a wooden bridge. Signed: *J. v. Ruisdael.* **1497**
11 b. — (1551) — C. — 0,67 h.; 0,53½ w.

A waterfall near a wooded slope. Signed: *J. v. Ruisdael.* **1498**
11 b. — (1552) — C. — 0,67½ h.; 0,54½ w. — Ph.

Knoll with oaks. Monogram: J. v. R. **1499**
11 c. — (1548) — W. — 0,38 h.; 0,52 w. — Ph.

Road through the wood. Signed: *J. v. Ruisdael.* **1500**
11 a. — (1549) — C. — 0,62½ h.; 0,51½ w.

Waterfall with a fir tree. Signed: *J. v. Ruisdael.* **1501**
11 a. — (1550) — C. — 0,63 h.; 0,52 w. — Ph.

»The Jewish burying ground.« Signed: *J. v. Ruisdael.* **1502**
11 c. — (1547) — C. — 0,84 h.; 0,95 w. — ✻ III, 39. — Ph.

A village in the wood behind sand dunes. Not signed. **1503**
11 c. — (1554) — C. — 0,39½ h.; 0,51 w.

A canal before a village. **1504**
16 a. — (1556) — C. — 0,57 h.; 0,65 w. — Ph.

Attributed to Jacob van Ruisdael.

Sandy path near a forest stream. According to our opinion, not by any Dutch landscape painter of the 17th Century, with whom we are acquainted. Signature (very suspicious): *Ruisdael.* **1505**
10 b. — (1559) — W. — 0,50 h.; 0,68 w. — Ph.

After Jacob van Ruisdael.

1506 Wood path near a marsh. Hitherto erroneously as Hobbema; probably an old copy after Ruisdael.
12 a. — (1562) — W. — 0,89½ h.; 1,30 w.

Jan Vermeer (or van der Meer) van Haarlem the Elder.

Born at Haarlem 1628, died there 1691. Pupil of Jacob de Wet.

1507 View from the sand hills of the flat country of Holland. Signed: *J . v . Meer.*
16 c. — (2322) — W. — 0,33 h.; 0,63 w.

Attributed to Jan van der Meer van Haarlem the Elder.

1508 Road through a wood, a hunter riding away along it. The master of this picture is not known to us. See Unabridged Catalogue.
16 c. — (1542) — W. — 0,50 h.; 0,40 w.

1509 Road through a wood, a hunter coming along it. The master of this picture is not known to us. See Unabridged Catalogue.
16 c. — (1543) — W. — 0,48 h.; 0,40½ w.

Gillis (Jillis) Rombouts.

Master in Haarlem 1652, last mention of him there 1663. Follower of Ruisdael.

1510 Village fair near a windmill. Monogram: J . Rb . 1657.
8 a. — (1395) — W. — 0,46½ h.; 0,63½ w. — Ph.

Job Adriaensz Berck-Heyde.

Born at Haarlem 1630, died there 1693. Pupil of Frans Hals.

1511 The interior of the great church at Haarlem. Signed: *I Berckheyde* 1665.
13 c. — (1676) — W. — 0,61 h.; 0,85 w. — Ph.

Dirk van Bergen.

Worked at Haarlem between 1661 and 1690. Follower of Adr. van de Velde.

1512 Herd boy with his herd. Signed: *D . v . Berg . .* 1682.
7 c. — (1690) — C. — 0,31½ h.; 0,37 w.

1513 Shepherdess with her boy. Signed: D . v . B.
7 c. — (1691) — C. — 0,31 h.; 0,37 w.

A herdsman's family. Signed: *D . v . Bergen . F.* **1514**
P 11. — (1692) — C. on W. — 0,24½ h.; 0,29½ w.

Cattle by the wood side. **1515**
P 11. — (1693) — C. — 0,25 h.; 0,30 w.

Pieter Mulier, called **Cavaliere Tempesta.** Latterly, generally supposed to be identical with Pieter Molijn, but wrongly so. Born at Haarlem 1637, died at Milan 1701. See Unabridged Catalogue.

Landscape with a rain-storm. A woman on a white horse. **1516**
48 a. — (1624) — C. — 0,73 h.; 0,99 w.

Landscape with a waterfall. In the foreground a shepherd. **1517**
7 c. — (1625) — C. — 0,36 h.; 0.60 w.

Landscape with a thunderstorm. In the foreground an ass lying dead. **1518**
7 c. — (1626) — C. — 0,35½ h.; 0,59½ w.

Landscape with St. John the Baptist. **1519**
7 c. — (1627) — C. — 0,35 h.; 0,48 w.

Landscape near the sea. In the foreground a cow-herd. **1520**
7 c. — (1628) — C. — 0,35 h.; 0.48 w.

Gerrit Adriaensz Berck-Heyde. Born at Haarlem 1638, died there 1698. Pupil of Frans Hals.

View of the »Dam« at Amsterdam. Signed: *G . Berck-heyde* (hitherto read erroneously »J. Berckheyde«). **1521**
8 c. — (1675) — W. — 0,41 h.; 0,55½ w.

Riding out hawking. Signed: *Gerrit Berckheyde.* **1522**
16 b. — (1678) — C. — 0,53 h.; 0,62½ w.

The horse fair. Signed: *Gerrit Berckheyde.* **1523**
16 b. — (1677) — C. — 0,53 h.; 0,62½ w.

Willem Romeyn. Born at Haarlem, died there after 1693. Pupil of Claes Berchem.

Cattle resting, mountains in the distance. Signed: *W. Romeyn.* **1524**
13 a. — (1525) — W. — 0,43 h.; 0.37 w.

Egbert van Heemskerk the Younger. Born (according to Immerzeel) at Haarlem 1545, died in London 1704. Pupil of Pieter de Grebber in Haarlem. According to

historical records born in 1634, and proved to have lived in Amsterdam and the Hague.

1525 Peasants in an alehouse. Two soldiers relating their adventures. Monogram: *Hk.*
50 a. — (1727) — C. — 0,57 h.; 0,82 w.

1526 Peasants smoking and drinking. Monogram: *Hk.*
50 a. — (1728) — C. — 0,58 h.; 0,82½ w.

Jan van Hughtenburgh. Born at Haarlem 1646, died at Amsterdam 1733. Pupil of Th. Wyck and others.

1527 Cavalry fight between Christians and Turks. Signed: *J. Hughtenburgh.*
P 11. — (1714) — C. — 0,70 h.; 0,96 w.

1528 Cavalry fight, with some men hanging on trees in the middle-distance. Monogram: J . H . B . 1718 (1710?).
P 6. — (1715) — C. — 0,57½ h.; 0,69½ w.

1529 Cavalry fight with a fort in the middle-distance. Monogram: J . H . B . 1720 (1710?).
P 6. — (1716) — C. — 0,57½ h.; 0,69½ w.

1530 Cavalry fight with a windmill in the distance. Monogram: J . B . H.
P 7. — (1717) — C. — 0,53½ h.; 0,62½ w.

1531 Attacking a mail coach.
P 7. — (1718) — C. — 0,53½ h.; 0,62½ w.

1532 Great cavalry fight, a church spire on the left.
49 c. — (1719) — C. — 1,53½ h.; 2,10 w.

Jan van der Meer (or Vermeer) the Younger. Born at Haarlem 1656, died there 1705. Pupil of his father (see No. 1507) and Berchem.

1533 The ferry on a mountain lake. Signed: *J. v. dr Meer 1689.*
P 9. — (1544) — W. — 0,34½ h.; 0,41 w.

1534 Flocks resting before a shepherd's hut. Signed: *J . van Meer fc.*
12 a. — (1545) — C. — 0,84 h.; 1,08 w.

Cornelis Dusart. Born at Haarlem 1669, died there 1704. Pupil of Adriaen van Ostade.

1535 Mother and child in a peasant's room. Signed: *C . Dusart.* 1679.
16 c. — (1791) — W. — 0,38½ h.; 0,34 w.

Peasants playing skittles. Signed: *Corn: Du Sart f.* 1688. **1536**
16 c. — (1793) — C. — 0,89 h.; 0,73½ w.

Peasants fighting at a card table. Signed: *Dusart 1697.* **1537**
13 b. — (1792) — Cpr. — 0,20½ h.; 0,25½ w.

Jan van Nikkelen. Born at Haarlem 1656, died at Cassel 1716. Pupil of his father Isack van Nikkelen.

Ideal landscape with a palm tree. **1538**
9 b. — (1832) — C. — 0,57½ h.; 0,73 w.

Ideal landscape with a waterfall. **1539**
9 b. — (1833) — C. — 0,57½ h; 0,73 w.

E. The Amsterdam School.

Gillis d'Hondecoeter. Born at Antwerp, died at Amsterdam 1638. The father of Gijsbert, the grandfather of Melchior d'Hondecoeter.

Road through a village with a church. Monogram: G . D . H . A . 1629. Hitherto erroneously as G. (Guilliam, Willem) de Heusch. See Unabridged Catalogue. **1540**
14 a. — (966) — W. — 0,33½ h.; 0,46½ w.

Cornelis Janson (Janssens, Jonson) van Ceulen. Born in London 1594, died about 1664 in Amsterdam or Utrecht.

Portrait of a gentleman with gloves in his hand. Three-quarter-length. Signed: *Cor Jonson van Ceulen fecit* 1651. **1541**
M 3. — (1308) — C. — 1,12 h.; 0,90 w. — Ph.

Portrait of a lady with a fan. Three-quarter-length. Signed: *Cors Janson van Ceulen fecit* 1651. **1542**
M 3. — (1309) — C. — 1,12 h.; 0,90 w. — Ph.

Thomas de Keyser. Born at Amsterdam 1596 or 1597, died there 1667.

Two cavaliers on a sandy road. Monogram: T . D . K. F . 1661. **1543**
11 c. — (1219) — C. — 0,98 h.; 0,92½ w. — Ph.

Abraham de Vries. Born at Rotterdam, died probably in the Hague 1650. Developed under the influence of T. de Keyser and Rembrandt in Amsterdam.

14. c. **1544** Bust of a blue-eyed gentleman with hair turning grey. Signed: *Fecit A. de Vr... Ao. 1639.*
14 c. — (1307) — W. — 0,70½ h.; 0,52 w. — Ph.

Raphael Camphuysen. Born at Gorkum 1598. died at Amsterdam 1657. Pupil of his father.

1545 Moonlight view of a village with a church, on a river. Signed *R. Camphuysen.*
P 7. — (1381) — W. — 0,47 h.; 0.63 w.

1546 Village with a church, on a river. by moonlight. Signed: *...phuysen.*
P 7. — (1382) — W. — 0,47½ h.: 0.62½ w.

Bartholomäus Breenbergh. Born at Deventer 1599. died before 1659. Lived a long time at Amsterdam. Developed at the same time as Poelenburgh in Italy.

1547 Distribution of bread, during the famine in Egypt. Signed: *B. Breenbergh fecit Anno 1644.*
P 5. — (1500) — W. — 0,47½ h.; 0,68 w.

Willem Cornelisz Duyster. Born at Amsterdam about 1600, died there about 1641. Pupil of P. Codde.

1548 Soldiers fighting over the division of booty. Signed: *Dyster.*
8 c. — (1604) — W. — 0,39½ h.; 0,58 w.

Simon de Vlieger. Born at Rotterdam about 1600, died at Amsterdam 1659 or 1660. Pupil of W. van de Velde the Elder.

1549 Storm on a rocky coast. Signed: *S. De. Vlieger.*
8 a. — (1665) — W. — 0,30½ h.: 0,39 w.

Attributed to Simon de Vlieger.

1550 Skating on a sheet of ice with low lying shore. The signature illegible.
8 a. — (1666) — W. — 0,30½ h.: 0.39 w.

Hendrik Dubbels. Born at Amsterdam 1620 or 1621, died there 1676.

Grey rough sea, with large and small vessels. Signed: DUBBELS. **1551**
8 b. — (2321) — C. — 0,51 h.; 0,50 w.

Aert van der Neer. Born at Amsterdam 1603, died there 1677.

Moonlight on the river near a town. Monogram: A.V.D.N. **1552**
11 a. — (1377) — W. — 0,46 h.; 0,70 w. — Ph.

Evening on the river near a town. Monogram: A.V.D.N. **1553**
11 a. — (1378) — W. — 0,46½ h.; 0,70 w. — Ph.

Canal in a village by daylight. Monogram: A.V.D.N. **1554**
13 c. — (1379) — W. — 0,31½ h.; — 0,36 w. — Ph.

Village on fire by a river, at night. Monogram: A.V.D.N. **1555**
Property of H. M. the King.
13 b. — (1380) — W. — 0,57½ h.; 0,74 w.

Rembrandt Harmensz van Rijn. Born at Leiden 1606, died at Amsterdam 1669. Pupil of Jacob van Swanenburgh at Leiden, and Pieter Lastman in Amsterdam. See Unabridged Catalogue. Chief master.

Bust of Rembrandt's wife Saskia van Uijlenburgh, as a young girl. Signed: *Rembrandt . fc* . 1633. **1556**
14 c. — (1310) — W. — 0,52½ h.; 0,44 w. — Ph.

Bust of Willem Burggraeff. Signed: *Rembrandt fec*. 1633. **1557**
14 c. — (1311) — W. — 0,67½ h.; 0,52 w. — Ph.

Ganymede in the talons of the eagle. Signed: *Rembrandt fc* . 1635. **1558**
K 2. — (1312) — W. — 1,71½ h.; 1,30 w. — ✻ III, 2. — Ph.

The artist's own portrait with his wife Saskia on his knee. Three-quarter-length. Signed: *Rembrandt . f.* **1559**
K 2. — (1321) — C. — 1,61 h.; 1,31 w. — Ph.

Samson putting forth his riddle at the wedding feast. Signed: *Rembrandt* 1638. **1560**
K 3. — (1313) — C. — 1,26½ h.; 1,75½ w. — Ph.

The bittern-shooter. Three-quarter-length. — Signed: *Rembrandt fc* . 1639. **1561**
K 1. — (1314) — W. — 1,21 h.; 0,89 w. — Ph.

1544

1545

1546

1547

1548

Munich.

Bust of an old man with gold cord on his cap. Probably by Salomon Koninck. **1574**
L 3. — (1326) — C. — 0,57 h.; 0,45 w.

Mountain landscape with a watermill. Good studio picture. Perhaps by A. de Gelder. **1575**
12 a. — (1328) — C. — 0,78½ h.; 1,05 w.

Bust of a man of the people. Hitherto erroneously as C. W. E. Dietrich. Suggestive of Karel Fabritius. **1576**
8 c. — (2133) — W. — 0,21 h.; 0,16½ w.

Uncertain Masters under the influence of Rembrandt's School.

A room with a flight of steps. Two old people in it. **1577**
P 8. — (1330) — Paper on C. — 0,29 h.; 0,36 w.

Bust of a black-bearded man in profile. **1578**
L 3. — (1332) — W. — 0,44½ h.; 0,35½ w.

Dædalus placing wings on his son Icarus. Three-quarter-length. Hitherto as »unknown« in the Venetian School. **1579**
K 1. — (501) — C. — 1,14 h.; 0,98 w.

The Three Maries at the Sepulchre. **1580**
P 9. — (1366) — W. — 0,64 h.; 0,49 w.

Jan Livens (Livensz, Lievens). Born at Leiden 1607, died at Amsterdam 1674. With Rembrandt, a pupil of P. Lastman in Amsterdam.

Bust of a young warrior in profile. Signed: *L.* **1581**
M 3. — (1297) — W. — 0,50 h.; 0,39 w. — Ph.

Bust of an old man in profile. **1582**
L 3. — (1298) — W. — 0,53 h.; 0,42 w.

Jacob Adriaensz Backer. Born at Harlingen 1608 or 1609, died at Amsterdam 1651. Pupil of Rembrandt.

Bust of an old man in a fur cloak. Monogram: J. A. B. **1583**
K 1. — (1336) — C. — 0,65½ h.; 0,54 w.

Bust of a young woman in profile. Monogram (genuine?): J. A. B. **1584**
K 1. — (1335) — C. — 0,67½ h.; 0,60½ w.

Bust of a bald old man in profile. Hitherto erroneously as G. Flinck. **1585**
K 1. — (1420) — C. — 0,63½ h.; 0,53 w.

Probably by Jacob A. Backer.

1586 Bust of a young man dressed entirely in red.
K 3. — (1196) — W. — 0,71 h.; 0,60 w.

1587 Bust of a young man in a red cloak and dark hat with a feather.
K 3. — (1197) — W. — 0,72 h.; 0,55 w.

Attributed to Jacob A. Backer.

1588 An old man praying. Three-quarter-length.
P 11. — (1337) — C. — 0,94 h.; 0,76 w.

Salomon Koninck. Born at Amsterdam 1609, died there 1656. Developed under the influence of Rembrandt.

1589 An old hermit reading. Three-quarter-length. Signed: *S . Koninck . Ao .* 1643.
K 3. — (1423) — C. — 1,21 h.; 0,93½ w. — ✻ III, 43. — Ph.

1590 The Rabbi in his temple. Three-quarter-length. Life-size. The original by Rembrandt at Chatsworth.
K 2. — (1424) — C. — 0,90½ h.; 0,73½ w. — Ph.

Bernaert Fabritius. In Leiden 1658 and 1659, still alive in 1672. Pupil of Rembrandt.

1591 Bust of a young woman putting on a pearl bracelet. Hitherto as »unknown« among Rembrandt's pupils.
M 1. — (1331) — C. on W. — 0,78 h; 0,62½ w.

Jan Asselijn (Crabbetje). Born at Dieppe in France, died in Amsterdam 1652. Under the influence of P. van Laer in Rome.

1592 Distribution of food to beggars at the door of a monastery. Signed: *J . Asselin .* 1647.
9 c. — (1397) — C. — 0,59 h.; 0,74½ w.

1593 Herdsman and cattle near ruins of columns. Monogram: J . A.
7 a. — (1398) — C. — 0,96½ h.; 0,75 w.

1594 A herd-boy and cattle at the water side. Monogr.: J . A.
13 a. — (1399) — C. — 0,43½ h.; 0,35½ w.

Bartholomäus van der Helst. Born at Haarlem 1611 or 1612, died at Amsterdam 1670. Celebrated portrait-painter.

The wife of the burgomaster Andries Bicker of Amsterdam. **1595**
Half-length. Signed: *B . van der Helst* 1642.
K 1. — (1279) — W. — 0,92½ h.; 0,70 w. — Ph.

Bust of a woman looking out from behind a green curtain. **1596**
Signed: *B . van der Helst* 1652.
L 2. — (1276) — C. — 0,73 h.; 0,65½ w. — Ph.

Bust of a young man dressed in black. **1597**
L 2. — (1277) — C. — 0,70½ h.; 0,55½ w. — Ph.

Bust of an old woman. Scarcely by van der Helst. **1598**
P 10. — (1278) — W. — 0,35 h.; 0,28½ w.

Jacob van Loo. Born at Sluis 1614, died at Paris 1670. Pupil of his father Jan van Loo. Academician in Paris.

Paris and Œnone. Signed: *I: V: Loo.* **1599**
K 2. — (1407) — C. — 2,12 h.; 1,72 w. — ✻ III, 34.

Govert Flinck. Born at Cleve 1615, died at Amsterdam 1660. Pupil of Rembrandt.

Bust of an old man in a red cap, in profile. Signed: **1600**
G . Flinck . f . 1639.
14 a. — (1418) — W. — 0,71 h.; 0,54 w. — Ph.

Bust of a man in a black cap. Signed: *G . Flinck .* 1643. **1601**
14 a. — (1419) — C. — 0,66½ h.; 0,53½ w. — Ph.

David giving the letter to Uriah. **1602**
K 3. — (1417) — W. — 1,50½ h.; 2,18½ w. — Ph.

Ferd. Bol. Born at Dortrecht 1616, died at Amsterdam 1680. Pupil of Rembrandt.

The repose on the flight into Egypt. Signed: *F . Bol .* **1603**
fecit . 1644.
K 1. — (1362) — C. — 2,03 h.; 2,61 w. — Ph.

Jacob's dream of the ladder reaching to heaven. Signed: **1604**
F . Bol . fecit.
K 3. — (1363) — C. — 1,28½ h.; 0,97 w. — Ph.

Jacob, presented by Joseph to Pharaoh. **1605**
K 3. — (1364) — C. — 1,70 h.; 2,14 w. — ✻ III, 9. — Ph.

Bust of a young man in a hat (the artist himself?). **1606**
K 1. — (1365) — C. — 0,63 h.; 0,48 w. — Ph.

Jacobus van Dorste. Made his will in Amsterdam in 1667. Pupil of Rembrandt. See Unabridged Catalogue. It has however now been decided that he is not identical with the following.

1607 Portrait of a man in a hat. Half-length in profile. Signed: *J. v. Dorste . fecit.*
14 a. — (1427) — W. — 0,74 h.; 0,59½ w.

Corn. Drost. Pupil of Rembrandt, later developed at the same time as C. Loth, in Italy. See Unabridged Catalogue, and the remark to the preceding.

1608 Mercury sending Argus to sleep. A picture of the Italian period of the master, if by him at all.
M 3. — (1429) — C. — 1,16½ h.; 0,98½ w.

Aelbert Jansz Klomp. Born at Amsterdam 1618, died 1688. Imitator of Paul Potter.

1609 Pasturage by the river side. Signed: *A. Klomp . f.*
13 a. — (1824) — C. — 0,74 h.; 0,65 w. — Ph.

Jan Looten (van Looten). Born at Amsterdam, probably in 1618, died in England 1681. Landscape painter in the pre-Ruisdael manner.

1610 Landscape with a shepherdess. Signed: *I. Looten.*
8 a. — (1564) — Cpr. — 0,40 h.; 0,49 w.

1611 Landscape with a gallows. Signed: *I. Looten.*
P 4. — (1565) — Cpr. — 0,40 h.; 0,49 w.

1612 Landscape with a pair of lovers. Signed: *I. Looten.*
8 a. — (1566) — Cpr. — 0,40 h.; 0,49 w.

Otho Marseus van Schrieck. Born at Nijmegen 1619 or 1620, died at Amsterdam 1678.

1613 Plants with insects and other creatures (among them a toad). Signed: *Otho Marseus v. S. 1673. 2. 1.*
15 c. — (1400) — C. — 0,69 h.; 0,53 w.

1614 Plants with insects and other creatures (a snake near a bird's nest). Signed: *Otho Marseus D. S. 1671. 4(?)—1.*
15 c. — (1401) — C. — 0,68 h.; 0,53 w.

Jan Victors (also Victor, Fictoor). Born at Amsterdam 1620, died there after 1672.

The finding of Moses. Signed: *Johs. Victor fe. 1653.* **1615**
K 3. — (1662) — C. — 1,76 h.; 1,99 w. — Ph.

The cup being found in Benjamin's sack. Signed: *Johanes Victors fe.* **1616**
K 3. — (1663) — C. — 1,79 h.; 1,96½ w. — Ph.

Jacomo Victors (Victor, Fictor). Lived about 1603 in Venice, about 1670 in Amsterdam.

A poultry-yard. Signed: *Jacomo Victor.* **1617**
L 3. — (1664) — C. — 1,11 h.; 0,95 w.

Gerbrand van den Eeckhout. Born at Amsterdam 1621, died there 1674. Pupil of Rembrandt.

The Presentation of Christ in the Temple. **1618**
14 b. — (1504) — C. — 0,67½ h.; 0,84 w.

Giovanni Battista Weenix. Born at Amsterdam 1621, died near Utrecht 1660. Pupil of Abr. Bloemaert in Utrecht and of Claes Moeijaert in Amsterdam.

The meeting of Jacob and Esau. Signed: *Gio. Batta. Weenix.* **1619**
9 c. — (1694) — C. — 1,01 h.; 1,35 w.

Poultry-yard near ruins. Signed: *Gio. Batta. Weenix. f.* **1620**
K 1. — (1695) — C. — 0,78 h.; 0,94½ w.

Possibly Giovanni Battista Weenix.

Campagna-landscape. Hitherto erroneously ascribed to W. Backereel. Signed: *Giov . Ba . . . . .* **1621**
15 b. — (1533) — C. — 0,47½ h.; 0,67 w.

Jan Abrahamsz Beerstraaten. Born at Amsterdam 1622, died there 1666.

Mouth of a river, and bay. Signed: *Beerstraten.* **1622**
13 c. — (1784) — W. — 0,55½ h.; 0,45½ w.

Storm on a rocky precipitous coast. **1623**
P 6. — (1785) — W. — 0,89 h.; 1,21½ w.

Style of J. A. Beerstraaten.

1624 Storm on a rocky precipitous coast. Hitherto as »Niklaes König« (?) in the German School. Signed: *Niklaes* (?)...
Q 3. — (1974) — C. — 1,05 h.; 1,53 w.

Gerrit Lundens (Lunders). Born at Amsterdam 1622, died there after 1677.

1625 A fiddler, and a girl dancing. Signed: *G . Lunders fe* . 1656.
P 8. — (1731) — W. — 0,42 h.; 0,35½ w.

1626 A girl sitting on a man's knees. Signed: *G . Lun .... f* . 1656.
P 8. — (1713) — W. — 0,31½ h.; 0,29 w.

Johannes Lingelbach. Born at Frankfurt a. M. 1623, died at Amsterdam 1674. Educated under the influence of Ph. Wouwerman.

1627 Harbour with a light-house. Signed: I. LINGELBACH *fecit.*
9 b. — (1992) — C. — 1,08½ h.; 0,89½ w. — Ph.

1628 Country people on a road. Hitherto as Wouwerman. Probably an early work of Lingelbach.
13 b. — (1442) — W. — 0,50 h.; 0,43 w.

Paulus Potter. Born at Enkhuizen 1625, died at Amsterdam 1654. Pupil of his father Pieter Potter.

1629 A herdsman driving six oxen. Signed: *Paulus Potter f* . 1652.
13 a. — (1529) — W. — 0,36 h.; 0,49½ w. — Ph.

1630 Oxen, sheep, and a horse on rising ground. Signed: *Paulus Potter . f* . 1652.
13 a. — (1530) — W. — 0,35½ h.; 0,46 w. — Ph.

After Paulus Potter.

1631 Huntsmen and dogs in the »Bosch« near the Hague. The original in the Berlin Museum. Our excellent copy perhaps by A. v. d. Velde. See Unabridged Catalogue. Signed: *Paulus Potter Fec* . 1652.
13 b. — (1528) — C. — 0,62½ h.; 0,77½ w.

Karel Du Jardin. Born at Amsterdam 1622, died at Venice 1678. Pupil of Nic. Berchem.

Milking goats in the Roman Campagna. Signed: K . DV JARDIN. **1632**
7 a. — (1576) — W. — 0,23 h.; 0,29 w.

A brown ox with sheep and goats, on rising ground. Signed: K . DV . JARDIN . *f.* **1633**
7 a. — (1577) — W. — 0,20 h.; 0,35 w. — Ph.

Diogenes and a boy at the spring. Signed: K . DV . IARDIN. **1634**
7 b. — (1575) — W. — 0,42½ h.; 0,31 w.

Adriaen H. Verboom. Between 1640 and 1670 working in Amsterdam under the influence of Ruisdael.

A village road under trees. Signed: *A . v . Boom . f.* **1635**
14 c. — (1560) — C. — 0,65½ h.; 0,78 w.

A drove of pigs near an oak forest. Signed: *A . v . Boom . f.* **1636**
14 c. — (1561) — C. — 0,65½ h.; 0,68 w.

Jan Vonck, working in Amsterdam about 1670, son and pupil of Elias Vonck, and **Jacob van Ruisdael** (see page 163).

A deer pursued by dogs. The wood by Ruisdael. Signed with monogram: *J . v . R.* and *J . Vonck . fe.* **1637**
K 2. — (1803) — C. — 1,37 h.; 2,09 w.

Attributed to Vonck.

A white pheasant and other dead birds. **1638**
P 8. — (1804) — W. — 0,74 h.; 0,59½ w.

Jan Hackaert. Born at Amsterdam 1629, died there 1689. Educated in Italy.

Country road with figures, on the sunny slope of a hill. **1639**
8 b. — (1578) — C. — 0,97½ h.; 1,10 w.

Willem Kalf. Born at Amsterdam before 1630, died there 1693. Pupil of Hendrik Pot.

Still-life with glasses. Signed: W . KALF . 1661. **1640**
L 3. — (1568) — C. — 0,48½ h.; 0,41½ w.

Ludolf Backhuysen. Born at Emden 1633, died at Amsterdam 1708. Pupil of All. van Everdingen.

1641 A sea fight between Dutch and English. Signed: L . B.
16 a. — (1572) — C. — 0,94 h.; 1,13½ w.

Nicolas Maes. Born at Dortrecht 1632, died at Amsterdam 1693. Pupil of Rembrandt.

16.a × **1642** Bust of Mynheer Godard van Reede and Agrun. Signed: *Maes 1676.*
16 a. — (1571) — C. — 0,44½ h.; 0,32½ w.

Attributed to Nicolas Maes.

1643 Kitchen scene. Two women cleaning pewter plates. The signature N . MAES is spurious. The picture resembles others, signed by an otherwise unknown A. v. Maas.
13 b. — (1570) — W. — 0,58 h.; 0,72½ w.

Willem van de Velde the Younger. Born at Amsterdam or Leiden 1633; died at Greenwich 1707. Pupil of his father W. v. de Velde the Elder.

1644 Ships on a rough greyish-green sea. Signed: *W. V. V. J.*
13 a. — (1638) — W. — 0,81½ h.; 1,05½ w. — Ph.

Frederik de Moucheron. Born at Amsterdam 1633 or 1634, died there 1686. Pupil of Jan Asselijn.

1645 Wooded mountainous landscape with a hunter. Hitherto erroneously as Isack Moucheron. Signed: *Moucheron ft.*
14 a. — (1805) — C. — 0,69 h.; 0,83 w.

1646 Wooded mountain landscape with a quiet pond. Hitherto erroneously as Isack Moucheron. Signed: MOUCHERON.
14 a. — (1806) — C. — 0,69 h.; 0,81 w.

1647 Wood and river landscape with sportsmen. Hitherto erroneously as Isack Moucheron. Signed: MOUCHERON *fecit.*
12 b. — (1807) — C. — 1,11 h.; 1,39 w.

1648 Road on a hill slope. Hitherto erroneously as Isack Moucheron. Signed: MOUCHERON.
13 b. — (1808) — C. — 0,49 h.; 0,66 w.

1649 Wooded landscape with waterfalls. Hitherto erroneously as Isack Moucheron. Signed: *Moucheron.*
49 b. — (1810) — C. — 0,85 h.; 0,66½ w.

Park and river landscape with peacocks. Hitherto erroneously as Isack Moucheron. **1650**
13 b. — (1811) — C. — 0,50½ h.; 0,66 w.

Attributed to Isack de Moucheron. Born at Amsterdam 1670; died there 1744. Son and pupil of Frederik de Moucheron.

Landscape with a bridge. Does not look like either Frederik or Isack Moucheron. **1651**
50 c. — (1809) — C. — 0,71½ h.; 0,88½ w.

A castle on a river. Certainly rather by Isack than by Frederik Moucheron, but probably by neither of them. **1652**
9 b. — (1812) — C. — 0,70½ h.; 0,88½ w.

Frederik de Moucheron the Younger. Probably son and pupil of Frederik de Moucheron the Elder.

The castle grounds. Signed: *F. Moucheron Fecit* 1713. **1653**
8 a. — (1573) — C. — 0,27 h.; 0,34½ w.

Jan van Neck. Born at Naarden 1635 or 1636, died at Amsterdam 1714. Pupil of Jac. Backer.

A sacrifice to Pan by the side of a wood. Signed: *J. v. Neck. f.* **1654**
7 b. — (1134) — C. — 0,83 h.; 0,68 w.

Adriaen van de Velde. Born at Amsterdam 1635 or 1636, died there 1672. Pupil of his father W. van de Velde the Elder and Jan Wijnants.

Pasturage, with a girl milking a cow. Signed: *A. v. Velde. f.* 1659. **1655**
13 b. — (1643) — C. — 0,59 h.; 0,71½ w. — ✻ III, 24. — Ph.

A woman drinking. Three-quarter-length. Signed: *A. v. Velde.* 1662. **1656**
11 b. — (1639) — W. — 0,21½ h.; 0,19 w. — Ph.

Cattle, sheep and the artist among ruins. Signed: *A. v. Velde.* 1665. **1657**
13 a. — (1641) — C. — 0,79½ h.; 0,66½ w. — Ph.

A herd of cattle in a gateway. Signed: *A. v. Velde.* 1667. **1658**
8 b. — (1640) — C. — 0,75½ h.; 1,11½ w. — Ph.

1659 Sports on the ice on the moat of a town. Signed: *A. v. Velde f.* 1665 or 1669.
14 c. — (1642) — C. on W. — 0,33 h.; 0,40½ w. — Ph.

1660 Pasturage near a leafless tree. Signed: *A. v. Velde f.*
14 c. — (1644) — W. — 0,32½ h.; 0,39½ w.

Jan van der Heyde. Born at Gorkum 1637, died at Amsterdam 1712.

1661 A view of the town in old Brussels. Monogram: J.V.H. 1678.
16 a. — (1629) — W. — 0,20 h.; 0,27½ w.

1662 View of a monastery in the hills. Signed: *V. Heyde.*
11 b. — (1630) — W. — 0,24 h.; 0,29½ w.

1663 View of a monastery or castle, with a deer-park in front of it.
11 b. — (1631) — W. — 0,24 h.; 0,29 w.

1664 A street with a church and a monastery. Signed: *V. Heyde.*
8 a. — (1632) — W. — 0,32½ h.; 0,43½ w.

Meindert Hobbema. Born at Amsterdam 1638, died there 1709. Pupil of Jac. van Ruisdael.

1665 A road between huts under the trees. The genuineness not altogether beyond doubt. Signed: *M. Hobbema.*
13 a. — (1563) — W. — 0,33½ h.; 0,41½ w.

Jan Weenix. Born at Amsterdam 1640, died there 1719. Pupil of his father Giov. Bat. Weenix.

1666 Still-life with a dead deer. Signed: *J. Weenix. f. 1689.*
K 3. — (1696) — C. — 1,27½ h.; 1,69 w. — Ph.

1667 Still-life with a dead hare. Signed: *J. Weenix. f. 1690.*
K 3. — (1698) — C. — 1,30 h.; 1,70 w.

1668 Still-life with a blue cushion. Signed: *J. Weenix. 1689.*
L 3. — (1697) — C. — 0,97 h.; 0,81 w.

1669 Still-life with a dead white cock.
K 4. — (1699) — C. — 1,00½ h.; 0,80½ w.

Imitator of Jan Weenix.

1670 Dead game and implements of the chase.
P 8. — (1700) — C. — 0,97 h.; 0,73½ w.

Eglon Hendrik van der Neer. Born at Amsterdam 1643, died at Düsseldorf 1703. Son of Aert van der Neer, pupil of Jac. van Loo.

The lute-player. Three-quarter-length. Signed: *Van der Neer.* **1671**
14 a. — (1689) — W. — 0,36½ h.; 0.29½ w. — Ph.

Johannes Verkolje. Born at Amsterdam 1650, died at Delft 1693. Pupil of Jan Lievensz in Amsterdam.

A trumpeter, trying to detain a young lady to a morning repast. Signed: *J . Verkolie.* **1672**
17 a. — (1816) — C. — 0,70 h.; 0,66 w. — Ph.

Abraham Storck. Born at Amsterdam about 1630 (not 1650), died there about 1710.

The harbour of Amsterdam. Signed: *A . Storck . F.* 1689. **1673**
13 c. — (1724) — C. — 0.71 h.: 0,85½ w.

Attributed to Abraham Storck.

A fishing boat on a rough sea. Signed: STO. **1674**
8 a. — (1725) — W. — 0,39 h.; 0.50 w.

Jan Griffier. Born at Amsterdam 1656, died in London 1718. Imitator of Herm. Saftleven.

Mountain and river landscape, with a fine church with a cupola. Signed: J . GRIFFIER . 1708 . LONDON. **1675**
P 11. — (1738) — W. — 0,65½ h.; 0,87½ w.

Valley with a river and many barges lying in harbour. Signed: J . GRIFFIER . Fc . LONDON. **1676**
P 11. — (1739) — W. — 0,64½ h.; 0,86½ w.

Romantic valley with people in the water bathing. Signed: J . GRIFFIER . F. **1677**
10 c. — (1741) — Cpr. — 0,37½ h.: 0.49½ w.

A valley in which a fair is being held. Signed: GRIFFIER. **1678**
Q 1. — (1742) — Cpr. — 0,52½ h.; 0.66½ w.

A valley with many figures and a stage in the open air. Signed: GRIFFIER. **1679**
Q 1. — (1743) — Cpr. — 0,52½ h.: 0.66½ w.

Fair in a valley. On the right an inn. Signed: GRIFFIER. **1680**
7 b. — (1745) — Cpr. — 0.47 h.: 0.53 w.

1681 Fair in a valley. Inn on the left. Signed: GRIFFIER.
7 b. — (1746) — Cpr. — 0,47 h.; 0,53 w.

1682 Valley with tents at the foot of a mountain. Signed: J. GRIFFIER.
P 1. — (1748) — Cpr. — 0,38 h.; 0,49½ w.

1683 Valley with an arched bridge before the town. Signed: GRIFFIER.
P 1. — (1749) — W. — 0,46½ h.; 0,58½ w.

1684 A castle above the valley at the foot of high mountains. Signed: GRIFFIER.
P 5. — (1751) — Cpr. — 0,47½ h.; 0,53 w.

1685 Mountain and river landscape with a harbour in the foreground on the left. Signed: GRIFFIER . F.
P 1. — (1744) — W. — 0,37½ h.; 0,48 w.

1686 Mountain and river landscape with wooden steps in the foreground on the left.
Q 2. — (1750) — W. — 0,37½ h.; 0,48 w.

1687 Road by the forest stream, mountains in the distance.
9 b. — (1740) — W. — 0,41½ h.; 0,45 w.

1688 Valley with a river, a bay with a light-house.
9 b. — (1747) — Cpr. — 0,46½ h.; 0,52½ w.

1689 Water-mill in the mountains.
P 1. — (1752) — C. — 0,44½ h.; 0,60 w.

1690 River landscape with the ruins of a castle on the hill. Probably by Griffier. Latterly erroneously as Saftleven.
9 b. — (1357) — W. — 0,42 h.; 0,44½ w.

1691 Fair in a valley. On the left an inn under the trees. Perhaps only a picture of the school, or a copy.
Q 1. — (1753) — W. — 0,49½ h.; 0,64½ w.

Rachel Ruysch. Born at Amsterdam 1664, died there 1754. Pupil of W. van Aelst.

1692 Fruit-piece with a stag-beetle. Signed: *Rachel Ruysch. 1718.*
7 a. — (1788) — Cpr. — 0,74 h.; 0,61½ w.

1693 Flowers in a glass, a red and white tulip above the rest. Signed: *Rachel Ruysch.*
16 a — (1789) — Cpr. — 0,73½ h.; 0,61½ w.

Flowers and living creatures in front of a rock. Signed: *Rachel Ruysch.* **1694**
16 a. — (1790) — C. — 0,71½ h.; 0,56½ w.

Probably Daniel Koninck II. Born at Amsterdam 1668; lived there 1690. Relation and imitator of Salomon Koninck.

The astronomer. Half-length. Signed: *Daniel Co . . . A°* 16 . . . **1695**
K 2. — (1425) — C. — 1,08½ h.; 0,87 w. — Ph.

Nicolas Verkolje. Born at Delft 1673, died at Amsterdam 1746. Pupil of his father Jan Verkolje.

A gentleman in the vegetable market. **1696**
16 c. — (1817) — C. — 0,47 h.; 0,37 w.

Jan van Huysum. Born at Amsterdam 1682, died there 1749. Pupil of his father Justus van Huysum.

A nosegay in a glass and an orange. Signed: *Jan van Huysum Fecit.* **1697**
17 b. — (1826) — C. — 0,92½ h.; 0,70 w. — Ph.

A nosegay in an ornamented earthenware vase, and a bird's nest. Signed: *Jan van Huysum fec.* **1698**
8 a. — (1827) — W. — 0,39 h.; 0,32 w.

Road by the river side. Signed: *T . v . Huysum . f.* **1699**
9 b. — (1828) — C. — 0,40 h.; 0,48 w.

Jacob de Wit. Born at Amsterdam 1695, died there 1754. Influenced in Amsterdam and Antwerp.

Naked children with implements of the chase. Grey chiaro oscuro. Signed: *T . d . Wit .* 1733. **1700**
L 3. — (1831) — C. — 0,82 h.; 1,33 w.

F. The Leiden School.

Jan van Goyen. Born at Leiden 1596, died in the Hague 1656. Pupil of Esaias van de Velde and others. Originated a new style of landscape-painting.

A well near peasant's cottages. Monogram: V . G . 1633. **1701**
8 b. — (1223) — W. — 0,55 h.; 0,79½ w. — Ph.

1702 Winter on the river. Signed: V. GOYEN . 1643.
15 b. — (1224) — W. — Broad oval; 0,68 h.; 0,90½ w. — Ph.

1703 Summer on the river. Monogram: V. G. 1643.
15 b. — (1225) — W. — Broad oval; 0.68 h.: 0,90½ w. — Ph.

Gerard Dou. Born at Leiden 1613, died there 1675. Pupil of Rembrandt's early period in Leiden.

1704 The artist himself in his studio. Signed: G. DOV. 1647.
15 c. — (1229) — W. — 0,43 h.; 0,34½ w. — Ph.

1705 A cat in a window. Signed: G . DOV . 1657.
15 a. — (1230) — W. — 0,34 h.; 0,26½ w.

1706 A girl in a window gathering grapes, with a candle in her hand. Signed: G . DOV . 165(6).
15 a. — (1231) — W. — 0,35½ h.; 0.29½ w. — Ph.

1707 A violin-player in a window. Probably erroneously considered the portrait of the artist himself. Signed: G . DOV . 1665.
15 c. — (1232) — W. — 0,40 h.; 0,29 w. — Ph.

1708 Still-life with a silver watch in a grey window niche. Signed: G . DOV . 1667.
15 a. — (1237) — W. — 0.43 h.: 0,35½ w. — Ph.

1709 The old schoolmaster in an arched window. Signed: G. DOV . 1671.
15 c. — (1233) — W. — 0.32 h.; 0,24½ w. — Ph.

1710 The dentist. Signed: G . DOV . 1672.
15 c. — (1234) — W. — 0,31 h.: 0.24 w. — Ph.

1711 A hermit kneeling in prayer. Signed: G . DOV.
15 c. — (1235) — W. — 0.57 h.; 0.43 w. — Ph.

1712 A girl watering flowers in a window, with a candle in her hand. Signed: G . DOV.
15 c. — (1236) — W. — 0,28 h.: 0,20½ w.

1713 A young man and a girl in a wine-cellar. Signed: G . DOV.
15 a. — (1241) — W. — 0.33 h.: 0,25 w. — Ph.

1714 An old woman who has lost her thread. Night-piece. Signed: G . DOV.
15 a. — (1240) — W. — 0,33½ h.; 0,26½ w. — Ph.

1715 A young man holding a light to the face of a young girl. Signed: G . DOV.
15 c. — (1244) — W. — 0.44 h.: 0,34 w.

A hermit reading. Half-length. Its genuineness as an original not undisputed. Signed: G . DOV. **1716**
15 c. — (1246) — W. — 0,27 h.; 0.19 w.

A young girl at a table. **1717**
15 c. — (1238) — W. — High oval: 0,14½ h.: 0,12 w.

An old woman in a hat, with a book. **1718**
15 c. — (1243) — W. — 0,16½ h.; 0,14 w.

An old woman in spectacles reading a newspaper. Probably the mother of Dou's master, Rembrandt. **1719**
15 c. — (1239) — W. — High oval; 0,12½ h.; 0,09 w.

An old woman without spectacles, with a book. Probably the mother of Dou's master, Rembrandt. **1720**
15 c. — (1242) — W. — High oval; 0,24 h.; 0,19½ w. — Ph.

After Gerard Dou.

A boy and a girl with a mouse-trap. Signed: *G . Dou.* **1721**
P 7. — (1245) — W. — 0,26½ h.; 0,21 w.

A girl with a lantern. **1722**
P 7. — (1248) — W. — 0,22½ h.; 0,17 w.

Unknown imitator of Gerard Dou.

Mary Magdalene among ruined walls. Signed: *G . Dou.* **1723**
P 8. — (1247) — W. — 0,60 h.; 0,48¼ w.

Pieter de Ring. Member of the Leiden Guild in 1648. Was still painting in 1660. Imitator of J. D. de Heem.

Still-life with a pheasant. On the right, the ring. **1724**
K 4. — (1264) — C. — 0,96¼ h.; 0,79 w.

Jan Steen. Born at Leiden about 1626, died there 1679. Pupil of N. Knupfer and Jan van Goyen.

The marriage at Cana. Signed: *J . Steen.* **1725**
15 b. — (1579) — W. — 0,58¼ h.; 0,48 w. — Ph.

Mother and child. Three-quarter-length. Signed: *J . Steen.* **1726**
17 b. — (1580) — C. on W. — 0,29 h.; 0,24½ w.

The expulsion of Hagar. Signed: *J . Steen.* **1727**
17 b. — (1581) — C. — 1,35 h.; 1.08 w. — Ph.

Arie de Vois. Born at Leiden about 1630, died there 1680. Pupil of N. Knupfer and A. van den Tempel.

Women bathing. Signed: *A . D . Vois . f . 1666.* **1728**
7 a. — (1667) — W. — 0.30 h.: 0.37 w.

1729 The wine-bibber. Three-quarter-length. Signed: *A . D . Vois . f.*
13 b. — (1668) — W. — 0,19½ h.; 0,16 w.

1730 The beautiful shepherdess. Monogram: A . D . V.
9 c. — (1669) — C. — 0,27½ h.; 0,21 w.

Quirin Gerritsz van Brekelenkam. Born at Zwammerdam; died at Leiden 1668.

1731 Visit to a mother with a young baby. Signed: *Q . Brekelenkam.*
15 b. — (1769) — W. — 0,36 h.; 0,31 w.

Gabriel Metsu. Born at Leiden 1630, died at Amsterdam 1667. Probably a pupil of Dou in Leiden, and afterwards influenced by Dirk Hals and by Rembrandt in Amsterdam.

1732 Lovers at breakfast. Signed: *G . Metsu* . 1661.
16 c. — (1408) — W. — 0,35½ h.; 0,30½ w. — Ph.

1733 A man selling poultry. Signed: *G . Metsu* . 1662.
11 c. — (1409) — W. — 0,61½ h.; 0,45½ w. — Ph.

1734 A woman selling poultry. Signed: *G . Metsu* . 1662.
11 c. — (1410) — W. — 0,60½ h.; 0,45 w. — Ph.

1735 The old game-dealer. Signed: *G . Metsu.*
11 a. — (1411) — W. — 0,57 h.; 0,43 w. — Ph.

1736 A lady with a lace pillow. Signed: *G . Metsu.*
16 c. — (1413) — W. — 0,35 h.; 0,26½ w. — Ph.

1737 A smoker sitting by the fire. Night-piece. Supposed to be signed: *G . Metsu.*
16 c. — (1412) — W. — 0,27½ h.; 0,23 w.

1738 A woman with a letter. Three-quarter-length. That this is an original by Metsu, has been justly disputed.
13 b. — (1414) — W. — 0,24 h.; 0,19½ w.

Abraham Cornelisz Begeyn. Born probably at Leiden 1630, died as Court-painter in Berlin 1697.

1739 Three goats under a tree. Signed: *A . Begeyn.*
P 7. — (1496) — W. — 0,21 h.; 0,24 w.

Frans Mieris the Elder. Born at Leiden 1635, died there 1681. Pupil of Abr. Toorenvliet and Ger. Dou.

A warrior in a red cap. Half-length. Signed: *F. van Mieris . A°.* 1667. **1740**
13 b. — (1589) — W. — 0,17½ h.; 0,13¼ w.

A young woman at her toilette. Signed on the back: *Anno* 1667 *. Juny . Lugd . Bat . F . van Mieris fecit.* **1741**
13 c — (1587) — W. — 0,27 h.; 0,22 w. — Ph.

A young woman receiving a love-letter. Signed: *F. van Mieris . Anno* 1671. **1742**
17 b. — (1532) — C. — 0,29½ h.; 0,24 w. — Ph.

A lute-player with her teacher. Signed: *F. van Mieris fc . Anno* 1672. **1743**
17 c. — (1584) — W. — 0,41 h.; 0,31 w. — Ph.

The Magdalene in a cave. Three-quarter-length. Signed: *F . van Mieris* 1674. **1744**
P 7. — (1583) — W. — 0,20½ h.; 0,16 w.

An old woman with a flower-pot. Three-quarter-length. Signed: *F. van Mieris.* **1745**
15 a. — (1585) — W. — 0,29 h.; 0,22 w. — Ph.

An old woman with a wooden ewer. Signed: *F. van Mieris.* **1746**
15 a. — (1586) — W. — 0,29 h.; 0,22 w. — Ph.

A young warrior smoking. Signed: *F . v . Mieris.* **1747**
16 c. — (1588) — W. — 0,32 h.; 0,25½ w. — Ph.

An old scholar in an arched window. Signed: *F. v. Mieris.* **1748**
11 a. — (1590) — W. — 0,34¼ h.; 0,24½ w. — Ph.

A tinker in a village street. Signed: *F . van Mieris.* **1749**
13 b. — (1591) — W. — 0,48 h.; 0,54¼ w. — Ph.

The artist painting a lady. Signed: *F. van Mieris.* **1750**
11 c. — (1592) — W. — 0,59½ h.; 0,46 w. — Ph.

The conoisseur in the artist's studio. Was signed. **1751**
11 b. — (1593) — W. — 0,63½ h.; 0,47 w. — Ph.

The dealer in cloth. Three-quarter-length. **1752**
13 b. — (1595) — W. — 0,21 h.; 0,15 w.

Poetry. Allegorical figure in a rich landscape. Three-quarter-length. **1753**
11 a. — (1596) — W. — 0,32 h.; 0,25½ w.

After Frans van Mieris.

1754 A lady feeding her parrot. Three-quarter-length. The original in the Pinakothek in Munich.
13 b. — (1594) — W. — 0,22½ h.; 0.17½ w. — Ph.

Dominicus van Tol. Born at Bodegraven between 1631 and 1642, died at Leiden 1676. Pupil of G. Dou.

1755 A man eating a herring in an arched window. Signed: D . V . TOL.
16 c. — (1498) — W. — 0,26 h.; 0,19 w.

1756 A woman winding yarn in an arched window. Signed: D . V . TOL.
9 a. — (1499) — W. — 0,33½ h.; 0,26 w. — Ph.

Jacob Toorenvliet. Born at Leiden 1635 or 1636; died there 1719. Pupil of his father Abr. Toorenvliet.

1757 Four musicians. Three-quarter-length. Signed: *J . Tooren-vliet . F . Ao* . 1678.
11 a. — (1705) — Cpr. — 0,28½ h.; 0.31½ w.

1758 The fishwoman. Three-quarter-length. Signed: *J . Tooren-vliet . F . Ao* . 1679.
11 a. — (1706) — Cpr. — 0,22 h.; 0,17 w.

1759 The Rabbi. Three-quarter-length. Signed: *J . Tooren-vliet* 1679.
11 a. — (1707) — W. — 0,22 h.; 0,17 w.

1760 A gentleman giving a flower to a girl selling game.
P 10. — (1708) — C. — 0,40 h.; 0,32 w.

Pieter Cornelisz van Slingelandt. Born at Leiden 1640, died there 1691. Pupil of G. Dou.

1761 A young girl with a dog, which a young man is teasing with his flute. Signed: *P . v . Slingeland* . 1672.
15 a. — (1655) — W. — 0.39½ h.; 0,30½ w. — Ph.

1762 A young woman giving a cock to an old woman through a window. Signed: *P . v . Slingelant* . 1672.
15 c. — (1656) — W. — 0,35½ h.; 0,28 w. — Ph.

1763 A lady singing at a harpsichord. Signed: *P. v . Slingelandt.*
16 c. — (1657) — W. — 0,32½ h.; 0,28 w.

After Slingelandt.

The music lesson, in a richly furnished room. **1764**
P 8. — (1658) — W. — 0,59½ h.; 0,46½ w. — Ph.

Karel de Moor the Younger. Born at Leiden 1656; died at Warmond 1738. Pupil of Abr. van den Tempel, Frans Mieris and others. Knight of the Roman Empire.

A hermit praying under a tree. Signed: *Ritt, C... de Moor.* **1765**
15 b. — (1737) — W. — 0,91½ h.; 0,69½ w.

Willem van Mieris. Born at Leiden 1662; died there 1747. Pupil of his father Frans Mieris the Elder.

A young man with a hurdy-gurdy, resting, a young woman bringing him wine. Signed: *W. van Mieris fe . A°* . 1694. **1766**
13 a. — (1770) — C. — 0,48½ h.; 0,40½ w. — Ph.

A game-dealer in an arched window. Signed: *W. van Mieris* 1699. **1767**
8 c. — (1771) — W. — 0,29½ h.; 0,24 w.

The merry tippler in an arched window. Signed: *W. van Mieris . f . Ao* . 1699. **1768**
8 c. — (1772) — W. — 0,25 h.; 0,22 w. — Ph.

A trumpeter in an arched window. Signed: *W. van Mieris . Fe . Ao* 1700. **1769**
7 a. — (1773) — W. — 0,30 h.; 0,24½ w. — Ph.

Cephalus with his beloved Procris, wounded by him while hunting. Signed: *W. van Mieris . Fe . An°* 1702. **1770**
9 a. — (1774) — W. — 0,37½ h.; 0,44 w.

Cupid, near the slumbering Venus. Signed: *W. van Mieris . Fe . Anno* 1703. **1771**
7 b. — (1775) — C. on W. — 0,13½ h.; 0,17 w.

Bacchus finding and embracing the deserted Ariadne. Signed: *W. van Mieris . Fe* . 1704. **1772**
7 b. — (1776) — W. — 0,59½ h.; 0,75½ w.

The fortune-teller. Three-quarter-length. Signed: *W. van Mieris . Fe . An°* 1706. **1773**
8 c. — (1777) — W. — 0,29 h.; 0,24 w.

1774 A man with a hurdy-gurdy, and a girl bringing him drink. Signed: *W . van Mieris . Fe . An°* 1706.
7 a. — (1778) — W. — 0,29 h.; 0,24 w.

1775 The recognition of Preciosa. Signed: *W . van Mieris Fe . Anno* 1709.
9 c. — (1779) — W. — 0,41½ h.; 0,52 w.

1776 Venus and Cupid before Paris. Signed: *W . van Mieris F . A°* 1717.
7 b. — (1780) — C. — 0,14 h.; 0,17 w.

1777 A monkey's coffee-party. Signed: *W . van Mieris . F. Anno* 1719.
9 a. — (1781) — W. — 0,28½ h.; 0,38 w. — Ph.

1778 The old cook. Three-quarter-length. Signed: *Ao* 1729.
13 b. — (1782) — W. — 0,19 h.; 0,15¼ w.

Pieter Leermans. Circumstances of his life unknown, said to have been a pupil of Frans Mieris the Elder.

1779 A hermit near ruined walls. Signed: *P . Leermans.*
15 b. — (1801) — W. — 0,41¼ h.; 0,33 w.

G. The masters of Middelburg, Dortrecht and Rotterdam.

Mattheus Molanus. Was dean of the St. Lucas Guild at Middelburg in 1626.

1780 Village landscape. Signed: *M . Molanus* . 1635.
Q 3. — (1130) — W. — 0,40 h.; 0,61½ w.

Benjamin Gerritsz Cuyp. Born at Dortrecht 1612; died there 1652. Pupil of Jacob Gerritsz Cuyp, who was his uncle, therefore cousin of the following (vide G. H. Veth's Oud Holland II, p. 238—239).

1781 A man playing the fiddle and singing.
17 b. — (1306) — W. — Broad oval; 0,27 h.; 0,34¼ w.

Aelbert Cuyp. Born at Dortrecht 1620; died there 1691. Pupil of his father Jacob Gerritsz Cuyp.

1782 Portrait of a boy with a greyhound. Three-quarter-length. Signed: A . C.
L 3. — (1368) — W. — 1,14 h.; 0,82 w.

After A. Cuyp.

A gentleman and a lady on horseback. The original is said to be in the possession of Mr. Adr. Hope in London. **1783**
L 2. — (1367) — C. — 1,16 h.; 1,70 w.

Attributed to A. Cuyp.

A white horse, held by a groom, in a landscape. Good original, by a master between Cuyp and Potter, perhaps by Govaert Camphuysen (1623 or 1624 to 1672). **1784**
L 2. — (1370) — C. — 1,02½ h.; 1,58½ w. — Ph.

Portrait of a man. Three-quarter-length. Supposed to be Cuyp's own portrait. Good original, perhaps by A. Camerarius. Signed (in an unusual manner for Cuyp): *A . Cuyp.* **1785**
L 3. — (1369) — C. — 1,08 h.; 0,88 w. — Ph.

Godfried Schalcken. Born at Made 1643, died in the Hague 1706. Came to Dortrecht young. Pupil of Samuel van Hoogstraeten, imitator of Gerard Dou.

A girl reading a letter. Half-length. Signed: *G . Schalcken.* **1786**
17 b. — (1684) — W. — 0,27 h.; 0,20½ w. — Ph.

A lady casting a light on the face of the spectator. Half-length. Signed: *G . Schalcken.* **1787**
8 c. — (1685) — W. — 0,26 h.; 0,20½ w. — Ph.

An old woman with a book in her lap. Life-size. Three-quarter-length. Signed: *G . Schalck(en).* **1788**
51 c. — (1688) — C. — 0,81 h.; 0,69½ w.

A young man with earrings, lighting up the face of the sculptured bust of a young woman. Three-quarter-length. **1789**
13 a. — (1686) — W. — 0,44½ h.; 0,31 w. — Ph.

A girl holding an egg to the light. Three-quarter-length. **1790**
17 b. — (1687) — W. — 0,28 h.; 0,21½ w. — Ph.

Aert (Arent) de Gelder. Born at Dortrecht 1645, buried there 1727. Pupil of Rembrandt's late period.

Christ presented to the people. Worked out from the well-known etching of Rembrandt. Signed: *A . de Gelder . f .* 1671. **1791**
K 2. — (1709) — C. — 1,52 h.; 1,91 w. — Ph.

1792 A halberdier. Half-length.
K 1. — (1710) — C. — 0,82½ h.; 0,72½ w. — Ph.

Arnold Boonen. Born at Dortrecht 1669; died at Amsterdam 1729. Pupil of Godfried Schalcken at Dortrecht.

1793 A girl placing a candle in a lantern. Half-length. Signed: *A . Boonen* 1695.
9 b. — (1794) — C. — 0,33 h.; 0,27 w.

1794 A hermit reading by lamp-light. Three-quarter-length. Signed: *A . Boonen.*
P 10. — (1797) — C. — 0,42 h.; 0,34 w.

1795 A girl with a lantern, and a boy. Three-quarter-length. Signed: *A . Boonen.*
9 b. — (1795) — C. — 0,47½ h.; 0,38 w.

1796 A young smoker and a young drinker. Three-quarter-length. Night-piece. Signed: *A . Boonen* 1698.
9 b. — (1796) — C. — 0,47½ h.; 0,38½ w.

1797 A young woman with a parrot. Three-quarter-length.
13 c. — (1798) — C. — 0,43 h.; 0,34 w.

1798 An old merchant in spectacles. Three-quarter-length.
13 c. — (1799) — C. — 0,47 h.; 0,34 w.

1799 A young man, looking at a drawing by the light of a candle.
9 b. — (1800) — C. — 0,33½ h.; 0,27½ w.

Cornelis Saftleven (Sachtleven). Born at Rotterdam 1604; died there 1681. Pupil of his father Herm. Saftleven the Elder; brother of the landscape-painter Herm. Saftleven the Younger.

1800 In the stable. A man pouring water into a trough. Was signed: *Saft Leven.* See Unabridged Catalogue.
16 b. — (1293) — W. — 0,39 h.; 0,53 w.

1801 Peasants playing and singing. Hitherto erroneously, but also uncertainly, ascribed to D. Ryckaert. — Signed: *C . . aft . . .*
18 c. — (1106) — W. — 0,36 h.; 0,28 w.

1802 Feeding poultry in a peasant's cottage. Signed: *C . Sachtleven* 1678.
15 b. — (1289) — W. — 0,49½ h.; 0,66 w.

Feeding ducks in front of a peasant's cottage. Signed: C . S . 1678. **1803**
15 b. — (1290) — W. — 0,49½ h.; 0,65 w.

Still-life in the interior of a peasant's cottage. **1804**
P 5. — (1292) — W. — 0,51 h.; 0,40½ w.

Ludolf (Leuff) de Jongh. Born at Oberschie 1616, died at Hillegersberg 1697. Pupil of Corn. Saftleven, Ant. Palamedes and Jan van Bylert.

Portrait of a young woman holding her little daughter by the hand. Three-quarter-length. Signed: *L . D . Jongh . f . Ao* . 1653. **1805**
K 1. — (1280) — C. — 1,10 h.; 0,97 w. — Ph.

Hendrik Martensz Sorgh, called **Rokes** (according to others **Rokes,** called **Sorgh**). Born at Rotterdam 1611, died there 1669 or 1670.

A cook with a Rotterdam fishwoman. Signed: *H . M.* (monogram) *Sorgh* . 1664. **1806**
16 c. — (1501) — W. — 0,49 h.; 0,37 w. — Ph.

The master paying the labourers their wages. Signed: *H . M.* (monogram) *Sorgh* . 1667. **1807**
13 b. — (1502) — W. — 0,48 h.; 0,64 w.

A man and woman playing cards in an alehouse. Was signed: *Sorgh.* **1808**
17 a. — (1503) — W. — 0,58½ h.; 0,83 w.

Jan (or Joost?) van Ossenbeeck. Born at Rotterdam 1627 (?), died at Regensburg 1678.

A lady and gentleman visiting a shepherd's hut. Signed: *J . Ossenbeech . f .* 1664. **1809**
17 c. — (1538) — C. — 0,52 h.; 0,81 w.

Abraham de Hondt (Hondius). Born at Rotterdam 1638 or 1639, died in London 1691.

A boar-hunt. Signed (painted over): A . DE HON . . . 16 . . **1810**
12 a. — (1147) — W. — 0,37 h.; 0,93 w.

Jacob Ochtervelt. 1665 to 1672 in Rotterdam; proved to have lived in Amsterdam in 1674.

1811 A gentleman cutting slices of lemon into a glass for a lady, who has a little dog in her lap, and a little girl near her. Signed: *J . Ochtervelt . f .* 1669.
17 a. — (1802) — C. — 0,81½ h.; 0,60½ w. — Ph.

Adriaen van der Werff. Born at Kralingen near Rotterdam 1659, died at Rotterdam 1722. Pupil of Eglon van der Neer.

1812 A loving young pastoral couple. Signed: *Ad^n. van der Werff . fec . an .* 1689 (not 1669).
7 c. — (1754) — W. — 0,58½ h.; 0,47½ w. — Ph.

1813 Family group parents, with three children, in a stone arch. Supposed to be the master himself with his family. Signed: *Adr^n. van der Werff . f .* 168.
7 b. — (1755) — C. — 0,61 h.; 0,54½ w. — Ph.

1814 Lot and his daughters. Signed: *Adr^n. v . Werff . fec.* 1694.
7 b. — (1756) — W. — 0,39½ h.; 0,31½ w. — Ph.

1815 Venus and Cupid. Signed: *Adr^n. van d Werff . an^o* 1699.
7 c. — (1757) — W. — 0,37 h.; 0,30 w. — Ph.

1816 A hermit in a red cloak. Three-quarter-length. Signed: *A . v . Werff . fe .* ANNO 1705.
7 b. — (1758) — W. — 0,37½ h.; 0,30 w.

1817 The penitent Magdalene. Signed: *Chev^r v^r Werff . fec. an^o* 1711.
7 c. — (1759) — W. — 0,34½ h.; 0,25½ w. — ✠ III, 12. — Ph.

1818 The judgment of Paris. Signed: *Chev^r v^r Werff . fec. An^o* 1712.
7 c. — (1760) — W. — 0,56 h.; 0,49½ w. — Ph.

1819 The Virgin with the Child Jesus and St. John. Signed: *Chev^r v^r Werff . fec . an^o* 1715.
7 c. — (1761) — W. — 0,46 h.; 0,34 w. — ✠ III, 35. — Ph.

1820 The Annunciation. Signed: *Chev^r vand^r Werff . fec. an^o* 1718.
7 a. — (1762) — W. — 0,71 h.; 0,52 w. — Ph.

1821 Diogenes with his lantern in the market. Signed: A. V . WERFF.
7 b. — (1763) — W. — 0,29 h.; 0,24 w.

Lady and gentleman playing chess. Signed: A . v . WERFF. **1822**
7 c. — (1765) — W. — 0,34½ h.; 0,26 w.

The expulsion of Hagar. Supposed to be signed: *A . v. d . Werff.* **1823**
7 c. — (1764) — C. — 0,87½ h.; 0,69½ w. — Ph.

Pieter van der Werff. Born at Kralingen near Rotterdam 1665, died at Rotterdam 1718. Pupil of his brother Adriaen van der Werff.

St. Jerome. Signed: *P . v . Werff . fe . An°* 1707. **1824**
7 b. — (1768) — C. — 0,29 h.; 0,24½ w. — Ph.

A girl throwing a mouse which has been caught, out of the window. Signed: P . v . W. **1825**
9 a. — (1766) — W. — 0,20 h.; 0,14 w.

Eating mussels in a tavern by the sea-shore. **1826**
13 a. — (1767) — C. — 0,38½ h.; 0,31½ w. — Ph.

H. The masters of Kampen, Deventer and Alkmaar.

Hendrik Avercamp, called **De Stomme van Kampen.** Born at Amsterdam 1585, died at Kampen after 1663.

Sledging and skating. **1827**
P 5. — (1027) — W. — 0,24½ h.; 0,45 w.

Games on the ice. **1828**
P 5. — (1028) — W. — 0,24½ h.; 0,43 w.

Gerard Ter Borch (Terborch). Born at Zwolle about 1617, died at Deventer 1681. Pupil of his father and of P. Molijn at Haarlem. Influenced by Frans Hals.

An officer writing a letter in the presence of his trumpeter who is waiting for it. Monogram: G . T . B. **1829**
16 b. — (1338) — C. — 0,51½ h.; 0,38½ w. — Ph.

A lady washing her hands in a basin which a maid is holding for her. Signed: *G . T . Borch.* **1830**
16 b. — (1339) — W. — 0,53 h.; 0,43 w. — Ph.

A lady playing the lute, with her cavalier. Three-quarter-length. Monogram: G . T . B. **1831**
16 a. — (1340) — W. — 0,36½ h.; 0,31 w. — Ph.

1832 A lady in white satin, with her back towards the spectator, in front of a bed with red curtains.
16 a. — (1341) — W. — 0,38½ h.; 0,27 w. — Ph.

1833 An officer reading a letter in the presence, of a trumpeter who is waiting. In 1754 correctly as Terborch. Earlier and later erroneously as Metsu.
16 a. — (1415) — W. — 0,37½ h.; 0,39 w. — Ph.

Caesar van Everdingen. Born at Alkmaar 1606, died 1697. Passes as a pupil of J. v. Bronckhorst in Utrecht.

1834 Bacchus with two nymphs and Cupid. — Monogram: C . V . E.
L 3. — (1505) — C. — 1,47 h.; 1,61 w. — Ph.

Allart van Everdingen. Born at Alkmar 1621, died at Amsterdam 1675. Brother of C. van Everdingen, pupil of R. Savery and P. Molyn. Travelled in Norway.

1835 Staghunt by a mountain lake. Signed: A . VAN EVERDINGEN 1649.
8 a. — (1506) — W. — 0,45½ h.; 0,64½ w. — Ph.

1836 A great waterfall. Signed: *A . v . Everdingen.*
10 b. — (1508) — C. — 1,43½ h.; 1,72 w. — Ph.

1837 Hilly landscape with a castle. Signed: *A . v . Everdingen.*
15 a. — (1507) — W. — 0,35 h.; 0,42½ w.

1838 Watermills.
15 a. — (1509) — W. — 0,35 h.; 0,42½ w.

1839 Small landscape with trees and rocks.
11 b. — (1510) — W. — 0,26 h.; 0,24½ w.

J. Masters of various and uncertain Dutch Schools.

Jan Lys (Lis), called **Pan.** Born in the latter part of the 16th. Century according to Sandrart at Oldenburg, but according to the chronicles of Hoorn in this town; died 1629 at Venice. Pupil of Hendrik Goltzius at Haarlem. Not to be confounded with the pupil of Poelenburgh, Dirk van der Lisse.

1840 The penitent Magdalene. Three-quarter-length.
L 2. — (1779) — C. — 1,14 h.; 1,31½ w. — Ph.

The lute-player. Half-length. **1841**
K 1. — (1180) — C. — 1,05 h.; 0,77½ w.

Jan Miel. Born in Flanders 1599, died at Turin 1644. Imitator of Pieter van Laer, and as such belonging to the Dutch School.

The bagpipe-player. Pastoral scene. **1842**
9 c. — (1089) — Cpr. — 0,14½ h.; 0,24½ w.

Extracting a thorn. Pastoral scene. **1843**
9 c. — (1090) — Cpr. — 0,14½ h.; 0,24½ w.

Herman van Swanevelt. Born at Woerden about 1600 (not 1620), died at Paris 1655 or 1656 (not in Rome 1690). Imitator of Claude Lorrain.

Landscape of wood and lake. **1844**
P 7. — (1426) — C. — 0,78½ h.; 0,90½ w.

H. Naiwinx (Nouwjnx?). Said to have been born at Schoonhoven 1619 or at Utrecht 1620, said to have died at Hamburg 1651. Of Flemish origin really, but resident in Amsterdam.

Hilly landscape with a waterfall. Signed: *H. Nouwjnx* **1845**
(should be read Naiwjnx).
49 a. — (1421) — C. — 1,13 h.; 1,68½ w.

A mountain lake. Hitherto erroneously as »Waterloo.« **1846**
According to our opinion certainly by Naiwjnx.
7 b. — (1422) — W. — 0,46 h.; 0,63½ w.

Jacob van der Ulft. Born at Gorkum 1627, died soon after 1688. Educated in Rome.

Architectural picture in Rome with numerous figures. **1847**
9 c. — (1539) — W. — 0,47 h.; 0,74½ w.

Broder Matthisen. Probably a Dutch master, the same from whose hand the Schwerin Museum possesses a Still-life signed »Broderus Mathisen.« In Dresden erroneously identified with the Antwerp painter Abraham Matthys.

A skull between books, musical instruments &c. Signed: **1848**
Matthisen fecit and *Broder Matthisen fecit.*
P 4. — (1275) — C. — 1,38 h.; 1,19 w.

O. van Deuren. Circumstances of his life unknown.

1849 A hermit reading. Signed: *O . v . Deuren fecit* 1694 (not 1624).
P 10. — (1711) — W. — 0,41 h.; 0,32½ w.

Matth. Stoom. Said to have been born in Holland 1649, died in 1702 at Verona. See all that is said about him and picture No. 1850, in the Unabridged Catalogue.

1850 A highway robbery in a lane.
Q 1. — (1681) — C. — 0,56 h.; 0,77 w.

1851 Landing troops on a mountainous coast.
Q 1. — (1682) — C. — 0,59 h.; 0,78 w.

Fred. H. Mans. Circumstances of his life unknown.

1852 A tent by a frozen river. Signed: *F . H . Mans* 1677.
Q 2. — (1813) — W. — 0,60 h.; 0,85 w.

1853 Sports on the ice under the walls of a town (the town with a windmill on the left). Signed: *F . H . Mans* 1677.
S c. — (1814) — W. — 0,60 h.; 0,84 w.

1854 Sports on the ice under the walls of a town (the town on the left). Signed: *F . H . Mans* 1677.
S c. — (1815) — W. — 0,60½ h.; 0,84 w.

Johannes Glauber, called **Polydor.** Born at Utrecht 1646, died at Schoonhoven 1726. Developed in Italy as an imitator of Gasp. Poussin.

1855 Idyllic landscape.
Q 3. — (1712) — C. — 0,62 h.; 0,78 w.

Enoch Seeman (Zeeman). Died in London 1744.

1856 Bust of the artist himself. Signed: *Enoch Seeman ipse pinx Anno* 1716.
43 a. — (1834) — Cpr. — 0,57 h.; 0,45 w. — ✻ III, 20.

Uncertain Dutch of the 17th. Century.

1857 Bust of a lady in a black dress and white cap. Hitherto falsely as F. Pourbus. According to Bode perhaps by Jan Wijckersloot (?).
14 b. — (839) — W. — 0,60½ h.; 0,49 w.

Portrait of a man in armour with a yellow scarf. **1858**
49 b. — (1163) — W. — 0,61 h.; 0,49 w.

Portrait of a man in armour with yellow sleeves. Dated: 1634. **1859**
49 b. — (1164) — W. — 0,65 h.; 0,53½ w.

Bust of an old man looking downwards. **1860**
Q 3. — (954) — C. — 0,62 h.; 0,51½ w.

Study of a female head in profile. **1861**
50 a. — (1192) — W. — 0,41 h.; 0,34½ w.

Bust of a youth looking upwards. **1862**
P 3. — (955) — W. — 0,63½ h.; 0,46 w.

Half-length figure of a fisherman with an eel. **1863**
49 b. — (1334) — C. — 0,70½ h.; 0,56 w.

Portrait of a man with black hair, with red and white sleeves. Half-length. Perhaps Flemish or even Spanish. **1864**
49 b. — (1281) — C. — 0,77 h.; 0,63 w.

Head of a lady in a veil. Perhaps Flemish. **1865**
50 a. — (1191) — C. — 0,36½ h.; 0,32½ w.

Bust of a pale, beardless man. Dutch? **1866**
50 c. — (956) — W. — 0,51½ h.; 0,40 w.

Great bear hunt. Hitherto as Paul de Vos or (uncertainly) as F. Snyders. Rather Dutch than Flemish. **1867**
K 1. — (976) — C. — 2,40 h.; 3,71 w.

Unknown master of the 18th. Century.

A herdsman near some rocks. **1868**
P 7. — (1524) — Cpr. — 0,10 h.; 0,13½ w.

SIXTH SECTION.

The German Schools.

I. The masters of the 15th. and 16th. Centuries.

A. The Franconian School.

Albrecht Dürer. Born at Nürnberg 1471, died there 1528. Pupil of Michael Wohlgemut. The chief master of Germany at that period.

1869 The Dresden Altar. I. Centre picture: The Virgin, half-length, worshipping her child. II. Left wing: St. Anthony. Half-length. III. Right wing: St. Sebastian. Half-length. In the former catalogue, the centre picture was erroneously not allowed to be the work of Dürer. Early work of the master.

N 2. — (1860) — C. — Centre picture: 1,05½ h.; 0,95 w.; wings: 1,13 h.; 0,43½ w. — Ph.

1870 Christ on the cross. Painted in Venice. Monogram: A . D . 1506. See Unabridged Catalogue.

N 1. — (1857) — W. — 0,20 h.; 0,16 w. — ✻ III, 47. — Ph.

1871 Portrait of the painter Bernard van Orley, formerly called »Bernhard van Ressen.« See Unabridged Catalogue. Painted in Antwerp. Monogram: A . D . 1521.

21 c. — (1859) — W. — 0,45½ h.; 0,31½ w. — Ph.

After A. Dürer.

Christ bearing the cross. Monogram: A . D . MDXXVII **1872**
spurious.
P 3. — (1858) — C. on W. — 0,30 h.; 0,45½ w. — Ph.

St. Hubert. After Dürer's engraving Bartsch 57. **1873**
O 3. — (1861) — W. — 1,05 h.; 0,78 w.

The death of the Virgin. After Dürer's wood engraving Bartsch 93. **1874**
O 3. — (1862) — Cpr. — 0,32 h.; 0,22½ w.

School of A. Dürer.

Series of seven pictures from the life of Christ, certainly from Dürer's studio. Perhaps early work of Hans Schäufelein.

The Circumcision of Christ. **1875**
O 1. — (1865) — W. — 0,63 h.; 0,45½ w.

The flight into Egypt. **1876**
O 1. — (1866) — W. — 0,63 h.; 0,46 w.

The Saviour when he was twelve years old, in the Temple. **1877**
O 1. — (1867) — W. — 0,62½ h.; 0,45 w.

Christ bearing the cross. **1878**
O 1. — (1868) — W. — 0,63 h.; 0,44½ w.

Christ being nailed to the cross. **1879**
O 1. — (1869) — W. — 0,62 h.; 0,46½ w.

Christ on the cross. **1880**
O 1. — (1870) — W. — 0,63½ h.; 0,45½ w.

Lamentation over Christ. **1881**
O 1. — (1871) — W. — 0,63 h.; 0,46 w.

Perhaps Hans Dürer. Born at Nürnberg 1490. Polish Court-painter in Krakau in 1529 and 1530. The year and place of his death unknown. Brother and pupil of Albrecht Dürer.

Portrait of the Nürnberg merchant Caspar Neumann. — **1882**
Monogram: H . D . 1554. The heraldic painter Hans Doring of Wetzlar has the same monogram of the same year. See Unabridged Catalogue.
21 b. — (1955) — W. — 1,00½ h.; 0,86 w. — Ph.

Georg Penz. Born at Nürnberg about 1500, died there 1550. Developed in connection with Dürer.

1883 First portion of the adoration of the kings. Monogram: G . P.
P 2. — (1879) — W. — 1,81½ h.; 0,44 w. — Ph.

1884 Second portion of the adoration of the kings.
O 3. — (1880) — W. — 0,58 h.; 0.28 w.

1885 Third portion of the adoration of the kings.
O 3. — (1881) — W. — 0.31½ h.; 0.20½ w.

Attributed to A. Dürer.

1886 St. Jerome in his cell. Half-length. Monogram A . D. spurious. See Unabridged Catalogue.
O 2. — (1863) — W. — 0.73½ h.; 0,59 w. — Ph.

1887 Ecce Homo. Christ with a crown of thorns upon his head, seated on a stone. A . D. spurious. See Unabridged Catalogue.
O 1. — (1864) — W. — 0,56 h.; 0,41½ w.

B. The Swabian School.

Hans Burckmair. Born at Augsburg 1473, died there 1531. Pupil of his father Toman Burckmair.

1888 The Ursula Altar. I. Inside. 1. Centre picture: The Martyrdom of St. Ursula, who on her return from Rome, was killed with her followers, by archers, as she was about to land in Cologne. 2. Left wing: The train of archers conning up. 3. Right wing: Continuation of the centre picture. Another part of the massacre. II. Outside. 1. Left wing: Statue of St. George. 2. Right wing: Statue of St. Ursula.
O 1. — (1878) — W. — Centre picture: 2,15 h.: 1,62 w.; wings: 1.73 h.; 0.77 w. — Ph.

Hans Holbein the Younger. Born at Augsburg 1497, died in London 1543. Pupil of his father Hans Holbein the Elder. Principal master of the Swabian School.

Double portrait of Sir Thomas Godsalve and his son John. Half-length. Dated: MDXXVIII. Chief picture of the master, of the period of his first residence in England. **1889**
21 c. — (1889) — W. — 0,35 h.; 0,36 w. — Ph.

Portrait of Morette. Half-length. Probably not the goldsmith Morett, but the French nobleman Sieur de Morette. See Unabridged Catalogue. Chief picture of the latter English period of the master. **1890**
N 1. — (1886) — W. — 0,92½ h.; 0,75 w. — ✻ II. 5. — Ph.

Original drawing for the picture of Morette. No. 1890. **1891**
N 2. — (1887) — Paper. — 0,32½ h.; 0,24½ w. — Ph.

The Madonna of the Burgomaster Meyer. The Virgin with the child in a niche. The Burgomaster Meyer of Basel with his two sons, on the left, worshipping at her feet, on the right, his first and his second wife, with the daughter of the latter. That the first original of this picture is the one in the possession of the Princess Karl in Darmstadt, is acknowledged, by all, including the author of the preceding Catalogue; and that our picture cannot be a replica by the master's own hand, but only a most excellent later, slightly altered copy, is clearly proved (as the majority of connoisseurs agree with us), by the difference in the style of painting of the picture, as well as by external evidence. For further particulars see Unabridged Catalogue. **1892**
N 1. — (1885) — W. — 1,59½ h.; 1,03 w. — ✻ II, 43. — Ph.

After Hans Holbein the Younger.

Bust of Erasmus of Rotterdam. Similar to the original in Longford castle. **1893**
21 a. — (1896) — W. — 0,18½ h.; 0,14½ w.

Bust of king Henry VIII. of England. Copy after the (destroyed) painting of Holbein in Whithehall. **1894**
O 3. — (1892) — W. — 0,65½ h.; 0,57 w.

The death of Virginia. Probably after a drawing of Holbein. **1895**
N 2. — (1891) — W. — 0,69 h.; 0,54 w. — Ph.

Swabian master A. B. Second half of the 16th. Century.

Series of five pictures from the life of the Virgin Mary.

1896 The Annunciation.
P 2. — (1961) — W. — 0,42 h.; 0,39½ w.

1897 The visit of the holy women. Monogram: A . B.
P 2. — (1962) — W. — 0,41½ h.; 0,38½ w.

1898 The adoration of the new-born child. Monogram: A . B.
P 2. — (1963) — W. — 0,41½ h.; 0,39½ w.

1899 The Circumcision of Christ.
P 2. — (1964) — W. — 0,42 h.; 0,39 w.

1900 The adoration of the kings. Monogram: A . B.
P 2. — (1965) — W. — 0,42 h.; 0,39 w.

Uncertain masters. First part of the 16th. Century.

1901 Bust of a man in a brown fur cap. Dated: 1519.
O 3. — (1899) — W. — 0,36 h.: 0,34½ w.

1902 Bust of Joachim Rehle in a black cap. Dated: 1524.
21 b. — (1898) — W. — 0,33½ h.; 0,28½ w.

Uncertain masters. Middle of the 16th. Century.

1903 Bust of a lady in a black velvet cap.
P 3. — (1895) — C. — 0,53½ h.; 0,43½ w.

1904 Bust of a man in a black cap.
O 2. — (1897) — W. — 0,23½ h.; 0,18½ w.

C. Uncertain Upper German masters.

Upper German (?) master about 1500.

1905 Bust of a man with a black cap in his hand. Hitherto considered Upper German. Considered by some to be Flemish, even the work of Jan van Eyck himself, by whom it certainly appears to be influenced. See Unabridged Catalogue.
21 a. — (1902) — W. — 0,61½ h.; 0,44½ w.

Upper German master. End of the 16th. Century.

1906 Portrait of a man in a black cap. Half-length.
O 3. — (1901) — C. — 0,74 h.; 0,58 w.

D. The Saxon School.

Lukas Kranach the Elder, correctly L. Müller, not Sunder. Born at Kronach 1472, died at Weimar 1553. Founder of the Saxon School in Wittenberg.

The studio sign of the master, a winged serpent, is also found on the pictures of Lukas Kranach the Younger, and even upon pictures not painted by the hand of either the elder or the younger Kranach. Whether a picture with the sign, is by the hand of Lukas Kranach the Elder, or Lukas Kranach the Younger, or only from the studio of one or the other, can therefore only be decided by internal evidence, unless the date or the origin of the picture should supply any reliable information.

I. Pictures by the hand of Lukas Kranach the Elder.

Christ taking leave of his mother. Three-quarter-length. Monogram. **1907**
O 2. — (1926) — W. — 0,86 h.; 0,60 w. — Ph.

Christ on the Mount of Olives. Monogram. **1908**
O 1. — (1917) — W. — 0,68 h.; 0,40½ w.

Lucretia and Judith. Double panel. Monogram. **1909**
O 2. — (1918) — W. — Each panel 1,72 h.; 0,64 w. — Ph.

Adam and Eve. Double panel. Monogram. **1910**
O 2. — (1919) — W. — Each panel 1,71 h.; 0,63 w. — Ph.

Adam. Monogram and 1531. **1911**
P 2. — (1908) — W. — 1,70 h.; 0,69½ w.

Eve. **1912**
P 2. — (1909) — W. — 1,69½ h.; 0,69 w.

Christiana Eulenau. Half-length. Monogram and 1534. **1913**
21 a. — (1933) — W. — 0,20 h.; 0,14 w.

Margaretha von Ponickau. Half-length. Monogram and 1536. **1914**
P 3. — (1936) — W. — 0,52 h.; 0,34 w.

Duke Henry the Pious. Monogram and 1537. Property of the City of Dresden. **1915**
O 3. — (1939) — W. — 2,08½ h.; 0,89½ w. — Ph.

Head of the Margrave Georg von Brandenburg. Monogram. **1916**
21 b. — (1937) — Millboard. — 0,40½ h.; 0,32½ w. — Ph.

Ecce Homo. Half-length figure of the Saviour crowned with thorns. **1917**
21 a. — (1940) — W. — 0,58½ h.; 0,78½ w. — Ph.

1918 Dr. Martin Luther. Half-length. Dated: 1532.
21 a. — (1934) — W. — 0,18½ h.; 0,15 w. — Ph.

1919 Philipp Melanchthon. Half-length. Dated: 1532.
21 a. — (1935) — W. — 0,18½ h.; 0,15 w. — Ph.

1920 A naked little boy. Whether by his own hand is not undisputed.
O 2. — (1932) — W. — 0,39 h.; 0,25½ w.

II. Pictures from the studio of Lukas Kranach the Elder, some partly by his own hand.

1921 Altar piece in six parts. 1. Above in a semicircle: The holy Trinity. 2. Left side picture: The Annunciation. 3. Centre picture: Christ bound to the pillar. 4. Right side picture: The Presentation in the Temple. 5. Left predella-picture: The Entombment. 6. Right predella-picture: The Ascension. Monogram and 1515.
O 3. — (1907) — W. — Total height 1.26; total breadth 0.79.

1922 Bust of the Elector Frederick the Wise. Monogram and 1533.
21 a. — (1938) — W. — 0.13 h.; 0.14 w.

1923 The daughter of Herodias with the head of the Baptist. before her parents. Monogram and 1537.
P 2. — (1921) — W. — 0.82½ h.; 1.21 w.

1924 Christ blessing little children. Half-length. Monogram and 1538.
O 2. — (1910) — W. — 0.83 h.; 1.26½ w. Ph.

1925 The preaching of St. John the Baptist. Monogram and 1543.
O 3. — (1911) — W. — 0.72½ h.; 1.20½ w.

1926 Christ, and the woman taken in adultery. Half-length. Monogram.
O 2. — (1922) — W. — 0.85½ h.; 1.23½ w.

1927 Christ blessing little children. Monogram.
P 2. — (1912) — W. — 0.81½ h.; 1.22 w.

1928 Solomon's worship of idols. Monogram.
O 3. — (1887) — W. — 0.74 h.; 1.20½ w.

1929 Samson and Delilah. Monogram.
P 2. — (1913) — W. — 0.74½ h.; 1.21 w.

David watching Bathsheba. Monogram. **1930**
P 2. — (1916) — W. — 0,74 h.; 1,21 w.

The massacre of the Innocents at Bethlehem. Good early studio work. **1931**
O 2. — (1927) — W. — 1,21 h.; 0,86 w.

Altar piece in five compartments. 1. Principal picture: Christ presented to the people. Four predella-pictures: 2. The birth of Christ. 3. The adoration of the kings. 4. Jesus in the Temple. 5. The flight into Egypt. Early studio work. **1932**
O 3. — (1928) — W. — Total height 1,20½ h.; total width 0.47.

The taking of Christ, and Christ appearing after the Resurrection. **1933**
O 2. — (1929) — W. — 0,39½ h.; 0.36 w.

The raising of Lazarus. **1934**
O 3. — (1924) — W. — 1,20 h.; 0,82½ w.

The presentation in the Temple. Three-quarter-length. **1935**
O 2. — (1923) — W. — 0,83½ h.; 1,20 w.

Three pairs of lovers at a table. Three-quarter-length. **1936**
P 2. — (1931) — W. — 0,73½ h.; 1,21½ w.

Style of Lukas Kranach the Elder.

St. Catharine. In the style of the »Pseudo-Grünewald« pictures, which are partly originals of the early period of Kranach. **1937**
O 1. — (1950) — W. — 1,38 h.; 0,46 w.

St. Barbara. See the remark to the preceding. **1938**
O 1. — (1951) — W. — 1.38 h.; 0,46 w.

Judith. Three-quarter-length. Only distantly related to Kranach. **1939**
O 3. — (1958) — W. — 0,20 h.; 0.16 w.

An emperor. Perhaps of the early period of Kranach's studio. **1940**
O 3. — (1959) — W. — 0,50 h.; 0,32 w.

Lukas Kranach the Younger. Born at Wittenberg 1515. died at Weimar 1586. Pupil and follower of his father Lukas Kranach the Elder.

Elijah and the priests of Baal. Hitherto ascribed to the elder Kranach. Painted in the studio of the Younger. Monogram and 1545. **1941**
O 3. — (1930) — W. — 1.25 h.; 2,38 w.

1942 The Crucifixion. Hitherto ascribed to the elder Kranach. Painted in the studio of the younger. Monogram and 1546.
O 3. — (1925) — W. — 1,20 h.; 0,71½ w.

1943 The sleeping giant of the woods teased by pigmies. Hitherto falsely ascribed to the elder Kranach. Monogram and 1551.
P 2. — (1913) — C. — 1,89 h.; 2,59 w.

1944 The awakened giant of the woods driving away the pigmies. Hitherto falsely ascribed to the elder Kranach. Monogram and 1551.
P 2. — (1914) — W. — 1,88 h.; 2,61 w.

1945 The Elector Moritz of Saxony and his wife Agnes. Half-length. Monogram and 1559.
O 3. — (1942) — W. — 0,44 h.; 0,66½ w.

1946 The Crucifixion. Monogram and 1573.
O 2. — (1941) — W. — 1,74 h.; 1,26 w.

1947 Bust of the Elector Augustus, bareheaded.
21 b. — (1943) — Millboard. — 0,40½ h.; 0,32½ w. — Ph.

1948 Bust of the Elector Moritz, bareheaded.
21 b. — (1944) — Paper. — 0,40½ h.; 0,32½ w. — Ph.

1949 Bust of the Elector Augustus in a cap. Perhaps only studio work.
21 a. — (1945) — W. — 0,43½ h.; 0,35½ w.

1950 Bust of the Electress Anna. Perhaps only studio work.
21 a. — (1946) — W. — 0,43½ h.; 0,35½ w.

1951 Bust of an Electoral Princess. Perhaps only studio work.
P 3. — (1947) — C. — 0,39½ h.; 0,28 w.

1952 Bust of Melanchthon on his death-bed.
21 b. — (1948) — W. — 0,37 h.; 0,27½ w.

1953 The holy Trinity.
P 3. — (1949) — W. — 0,85 h.; 0,74½ w. (Heart-shaped).

Followers of Lukas Kranach the Younger.

1954 The Elector August of Saxony and Johann Georg von Brandenburg. Three-quarter-length.
O 3. — (1954) — C. — 1,59 h.; 1,56½ w.

1955 Bust of Luther on his death-bed.
P 3. — (1952) — W. — 0,64 h.; 0,50½ w.

Hans Krell. Painter of Leipzig. Mentioned between 1533 and 1573.

The Elector Augustus of Saxony, full-length. Dated: 1551. **1956**
22 c. — (1956) — C. — 2,02 h.; 0,93 w.

The Electress Anna, full-length. Dated: 1551. **1957**
22 a. — (1957) — C. — 2,02 h.; 0,93 w. — Ph.

Matthias Krodel. Worked 1586—1591 for the Electors of Saxony. Pupil of the elder Kranach.

Portrait of an old gentleman with a book in his left hand. Half-length. Monogram: M . K. and 1591. **1958**
21 c. — (1960) — W. — 0,77½ h.; 0,65½ w.

Zacharias Wehme. Saxon Court painter in the latter part of the 16th. Century.

Portrait of the Elector Augustus in armour. Signed: Z . W . F . 1586. **1959**
21 b. — C. — 1,21½ h.; 0,92½ w.

Daniel Fritsch of Torgau. End of the 16th. Century. Dated work from 1586 and 1596.

The martyrdom of St. Catherine. Centre picture of an altar-piece. Signed: 1506 L . C. Perhaps after an early work of L. Kranach the Elder. See Unabridged Catalogue. **1960**
P 1. — (1905) — W. — 1,26 h.; 1,39½ w.

Three female saints. One of the wings of the preceding picture. The second is in the Speck-Sternburg collection at Leipzig. **1961**
P 1. — (1906) — W. — 1,24½ h.; 0,66½ w.

E. Lower German masters of the 16th. Century.

The Master of the Death of the Virgin Mary. So called from his pictures in the Museum at Cologne and in the Pinakothek at Munich. Perhaps born in the Netherlands. Worked in Cologne about 1515—1530, later in Genoa. Pupil of Jan Joest of Kalkar. Further particulars in Unabridged Catalogue.

1962 The (little) adoration of the kings. Formerly erroneously as »Lukas van Leiden«, then as »Jan Gossaert, called Mabuse.« See Unabridged Catalogue.
21 c. (1848) — W. — 1,10 h.; 0,70½ w. — Ph.

1963 The (great) adoration of the kings. Formerly erroneously as »Dürer«, then as »Jan Gossaert, called Mabuse.« See Unabridged Catalogue.
21 b. — (1846) W. — 2,48 h.; 1,84 w. — Ph.

1964 Portrait of a beardless man with a red book. Half-length. Formerly erroneously as »Holbein«, then as »Ant. Mor.« See Unabridged Catalogue.
21 c. — (1175) W. — 0,42½ h.; 0,30½ w. — Ph.

Barthel Bruyn (Brun). Born at Cologne 1493, died there between 1553 and 1556. Follower of Jan Joest of Kalkar and the Master of the Death of the Virgin Mary.

1965 Christ being taken down from the cross. Whether by the master's own hand, not quite without doubt, but probably so.
21 c. (1855) W. — 0.87½ h.; 0.69½ w. — Ph.

1966 Part of a Lamentation over Christ. Hitherto erroneously as Marten van Veen, called Heemskerk.
P 3. (1854) W. — 0.76 h.; 0.45½ w. — Ph.

Lower German master about 1490.

1967 Bust of Albert the Courageous, Hereditary Governor of Friesland.
O 3. — (1844) W. — 0,28 h.; 0.19½ w.

Lower German master about 1590.

1968 Bust of a prince in a cap with a feather.
O 3. — (1873) — W. — 0.18½ h.; 0.14½ w.

II. German masters from the end of the 16th. to the end of the 18th. Centuries.

Christoph Schwarz. Born near Ingolstadt 1550, died at Munich 1596 or 1597. Pupil of Melchior Bocksberger.

The Crucifixion of Christ. **1969**
O 3. — (1884) — Cpr. — 0,29 h.; 0,24 w.

Johann Rottenhammer. Born at Munich 1564, died at Augsburg 1623. Under the influence of the Venetians.

The repose on the flight into Egypt. **1970**
O 3. — (1966) — W. — 0,26½ h.; 0,20½ w.

Joseph Heinz. Born in Switzerland towards the end of the 16th. Century, died in Augsburg or Prague 1609 or 1610. Pupil of Hans of Aachen.

The Rape of Proserpine. See Unabridged Catalogue. **1971**
P 1. — (1971) — Cpr. — 0,63 h.; 0,94 w. — Ph.

Lot and his daughters. **1972**
P 9. — (1972) — Cpr. — 0,37 h.; 0,32 w.

Ecce Homo. Christ bound to the pillar. **1973**
R 12. — (1973) — C. on W. — 1,14 h.; 0,74 w.

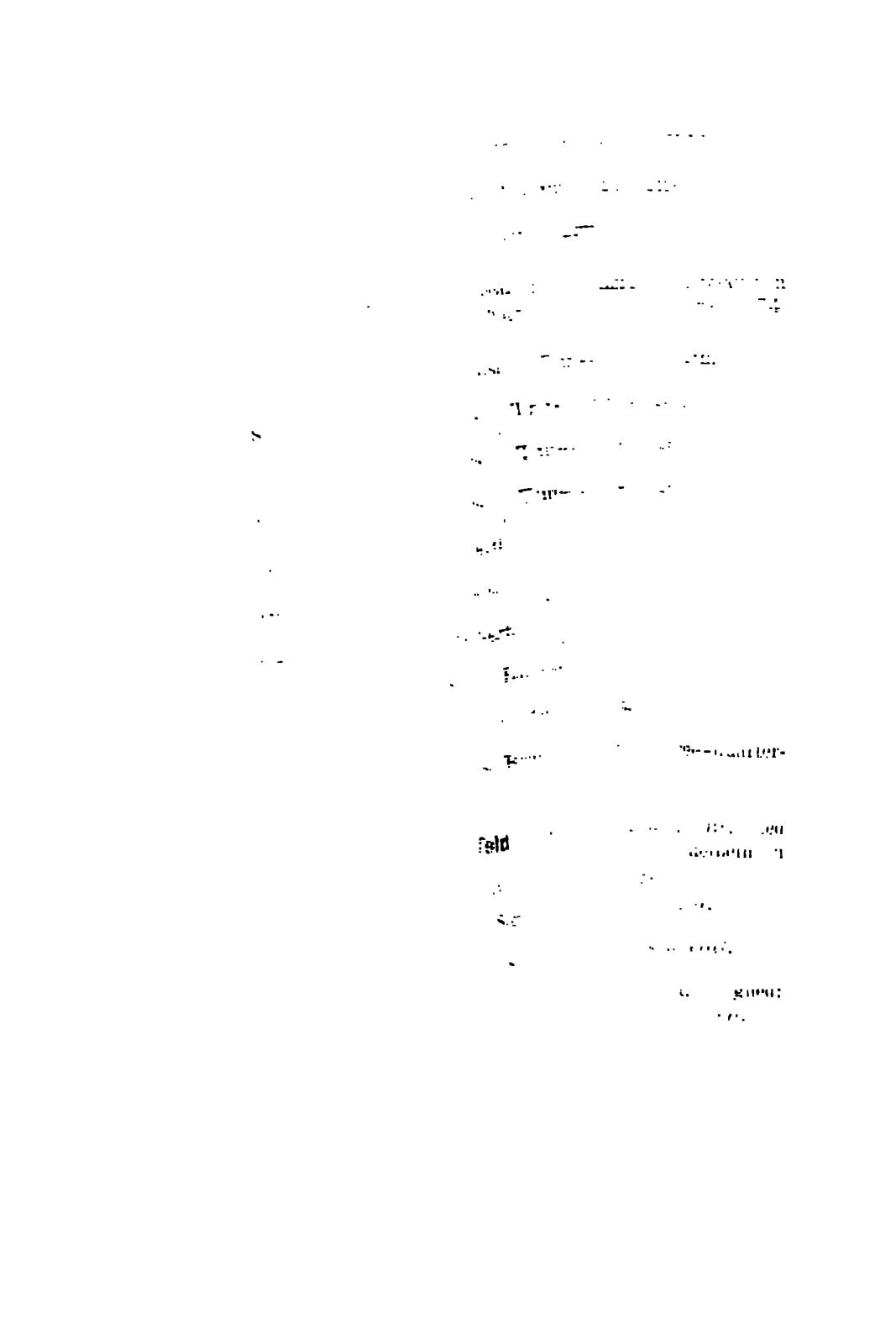
Upper German master about 1600.

The marriage at Cana. **1974**
O 2. — (1904) — W. — 0,96 h.; 0,79 w.

Adam Elsheimer. Born at Frankfurt a. M. 1578, died about 1620 at Rome. Pupil of Ph. Uffenbach at Frankfurt a. M. Introduced an original style.

Judith with the head of Holofernes, and her maid. Three-quarter-length. Early work. **1975**
21 a. — (1970) — Cpr. — 0,33½ h.; 0,28½ w.

Joseph thrown by his brethren into the pit. **1976**
21 a. — (1968) — Cpr. — 0,22½ h.; 0,28 w. — Ph.



Attributed to Joh. Heinr. Schönfeldt.

Musical entertainment. Probably painted as companion picture to the preceding, by another hand in Prague (according to Dr. Toman by Jan Onghers). **1992**
Q 3. — (1989) — C. — 1,24½ h.; 0,91 w.

Christoph Paudiss. Born in Lower Saxony about 1618, died at Freising 1666 or 1667. Pupil of Rembrandt in Amsterdam, but worked in Germany.

Portrait of an old man in a fur cap. Signed: Chriſtoffer Paudiß 1654. **1993**
P 4. — (1818) — W. — 0,52½ h.; 0,42 w.

A lady, with a man writing at a table covered with a red cloth. Three-quarter-length. **1994**
L 2. — (1820) — C. — 1,02 h.; 1,52 w. — Ph.

Portrait of a Hungarian servant in a high cap. Signed: Chriſtoffer Paudiß . 16 . . (1655? 1665?). **1995**
M 3. — (1819) — C. — 0,59 h.; 0,51½ w.

Bust of a youth in a grey hat. Supposed to be the artist's own portrait. **1996**
47 b. — (1821) — C. — 0,75½ h.; 0,60 w.

Michael Willmann (Willemans). Born at Königsberg 1629, died at Leibus 1706. Pupil of Jac. A. Backer in Amsterdam. Court painter in Berlin.

Bust of a boy. **1997**
P 5. — (1996) — Paper on W. — 0,47 h.; 0,35 w.

Willem van Bemmel. Born at Utrecht 1630, died at Nürnberg 1708. Pupil of Herm. Saftleven in Utrecht, but ancestor of a family of artists in Nürnberg.

Evening landscape with a waterfall. Monogram: W . B. f . 1660. **1998**
Q 1. — (1994) — C. — 1,27 h.; 1,98 w.

Morning landscape with a mountain lake. Monogram: W . B . 1661. **1999**
Q 1. — (1995) — C. — 1,27 h.; 1,97 w.

Landscape with the ruins of a bridge. Said to be signed: Monogram F . W . B. **2000**
50 c. — (1993) — C. — 0,68½ h.; 0,95½ w.

Johann Heinrich Roos. Born at Ottersberg 1631, died at Frankfurt a. M. 1685. Court painter to the Elector Karl Ludwig von der Pfalz.

2001 Shepherds and flocks amidst ruins. Signed: *J. H. Roos pinxit 1681.*
P 9. — (2001) — C. — 0.58½ h.: 0.79 w.

2002 Shepherds and flocks among the rocks. Signed: *J. H. Roos fecit.*
P 9. — (2002) — C. — 0.58 h.: 0.78 w.

2003 A sleeping shepherd with his flock. Perhaps not by the master's own hand.
P 10. — (2003) — C. — 0.36 h.: 0.43 w.

2004 A shepherdess playing with her dog. Probably not by the master's own hand.
P 10. — (2004) — C. — 0.42½ h.: 0.38 w.

Joh. Karl Loth. Born in Munich 1632, died in Venice 1698. Developed in Italy.

2005 Job with his friends. Three-quarter-length.
36 a. — (1997) — C. — 1.22 h.: 0.98½ w.

2006 Job with his wife and child.
R 15. — (1998) — C. — 1.32 h.: 1.40½ w.

2007 Loth and his daughters. Three-quarter-length.
R 2. — (1999) — C. — 1.31 h.: 1.40½ w.

2008 Christ presented to the people. Three-quarter-length.
D 2. — (2000) — C. — 1.57 h.: 1.28 w.

Halder. Pupil of Dirk Dalens in Amsterdam, lived in Hamburg.

2009 Architectural picture, with ruins of Roman pillars. Signed: *Halder* (without B.) *f.*
P 7. — (1976) — Cpr. — 0.10 h.: 0.12½ w.

Karl Ruthart. Probably South German by birth, but a member of the Antwerp Guild 1663—1664, probably in Italy after 1672.

2010 Ulysses with his followers who had been turned into animals, and Circe. Signed: RVTHART . *fec* . *1666.*
51 a. — (2023) — C. — 1.34 h.: 1.67½ w.

Stags and herons. Signed: C . RVTHART. **2011**
18 b. — (2024) — C. — 0,68 h.; 0,55½ w.

Hunted stag. Signed: C . RVTHART. **2012**
18 b. — (2025) — C. — 0,68 h.; 0,56 w.

Fight between bears and dogs. Signed: C . RVTHART. **2013**
14 b. — (2026) — C. — 0,68½ h.; 0,87 w. — Ph.

Joh. Ant. Eismann. Born at Salzburg 1634, died at Venice 1698. Adoptive father of Carlo Brisighella, called Eismann.

Ruins by a river side. **2014**
P 5. — (2068) — W. — 0,26½ h.; 0,30½ w.

A memorial among the ruins. **2015**
P 5. — (2069) — W. — 0,26½ h.; 0,31 w.

Johann Heiss. Born at Memmingen 1640, died at Augsburg 1704. Pupil of Joh. Heinr. Schönfeldt.

The departure of the Israelites from Egypt. Signed: **2016**
J . Heiss . 1677.
Q 1. — (2015) — C. — 1,09 h.; 2,13½ w.

Abraham Mignon. Born at Frankfurt a. M. 1640, died there (or in Wetzlar) 1679. Pupil of Jan Davidsz de Heem in the Netherlands.

Flowers in a glass with a spray of orange blossom. Signed: **2017**
A . Mignon . fe.
19 b. — (1609) — C. — 0,87 h.; 0,67 w. — Ph.

A garland of fruit with blue ribbons. — Signed: *Ab.* **2018**
Mignon fe.
M 1. — (1610) — W. — 1,01½ h.; 0,83½ w.

A bird's nest in a basket of fruit. Signed: *Ab. Mignon fec.* **2019**
17 a. — (1611) — C. — 0,85½ h.; 0,70½ w. — Ph.

A garland of fruit and flowers hanging from a stone volute. **2020**
Signed: *Ab . Mignon fec.*
17 b. — (1613) — C. — 0,91 h.; 0,74 w.

Autumn fruits in a brown stone niche. Signed: *Ab.* **2021**
Mignon . fe.
14 a. — (1614) — W. — 0,47 h.; 0,36½ w.

A basket of fruit under an oak. Signed: *Ab . Mignon fe.* **2022**
18 b. — (1612) — C. — 0,86½ h.; 0,68½ w.

2023 [illegible]

2024 [illegible]

2025 [illegible]

2026 [illegible]

2027 [illegible]

2028 [illegible]

2029 [illegible]

2030 [illegible]

2031 [illegible]

Barthelt Wienke. [illegible]

2032 [illegible]

Attributed to Potasch. [illegible]

2033 A pond with ducks and other birds upon it.

Daniel Seiter (Saiter, Sauter). Born at Vienna 1649, died at Turin 1705. Pupil of Carl Loth in Venice.

2034 Bust of St. Jerome.

Philipp Peter Roos, called Rosa di Tivoli. Born at Frankfurt a. M. 1651, died at Tivoli near Rome 1705. Pupil of his father Johann Heinrich Roos.

Shepherds and flocks in a landscape with ruins. **2035**
P 1. — (2005) — C. — 2,88 h.; 4,34 w.

Shepherds and flocks near Tivoli. **2036**
P 1. — (2006) — C. — 2,81 h.; 4,26 w.

Noah after the flood, before Jehovah. **2037**
K 1. — (2007) — C. — 1,94½ h.; 2,94½ w.

A shepherd with his horse and his flock. **2038**
Q 2. — (2008) — C. — 2,91 h.; 4,34 w.

A half-naked young shepherd with his flock. **2039**
P 1. — (2011) — C. — 2,90 h.; 4,32 w.

A shepherd on horseback behind his flock. **2040**
K 4. — (2009) — C. — 1,46½ h.; 2,22 w.

A shepherd resting above his flock. **2041**
K 4. — (2012) — C. — 1,46 h.; 2,21 w.

A flock in front of mountains with ruins. **2042**
Q 3. — (2010) — C. — 0,98 h.; 1,38 w.

Franz Werner Tamm, called **Dapper.** Born at Hamburg 1658, died at Vienna 1724. Developed in Rome under Mario de' Fiori.

Two pigeons near rocks and leafy plants. **2043**
P 5. — (2019) — C. — 0,36 h.; 0,46 w.

A hen with her chickens near rocks. **2044**
P 5. — (2020) — C. — 0,36 h.; 0,45½ w.

Dead birds with a pheasant and a cock of the woods. **2045**
K 2. — (2021) — C. — 1,57 h.; 1,05 w.

Living birds with two pheasants. **2046**
K 2. — (2022) — C. — 1,56½ h.; 1,04½ w.

Johann Melchior Roos. Born at Frankfurt a. M. 1659, died there 1731. Pupil of his father Johann Heinrich Roos.

Stags in the forest. Signed: *J. M. Roos fecit 1714.* **2047**
P 8. — (2013) — Cpr. — 0,76 h.; 0,63 w.

Peter Strudel von Strudendorff. Born at Cles in Tyrol 1660, died at Vienna 1714. Pupil of Karl Loth in Venice. Court painter and Director of the Academy in Vienna.

Jupiter in the form of a satyr watching Antiope. **2048**
R 6. — (2017) — C. — 1,54 h.; 1,81 w.

2049 Susanna bathing, watched by the elders.
R 6. — (2018) — C. — 1,54 h.; 1,81 w.

John George de Hamilton. Born at Brussels 1666, died at Vienna 1740. Son and Pupil of James de Hamilton in Brussels. Court painter in Vienna.

2050 A grey horse saddled. Signed: *J . G . de Hamilton fec 1703.*
P 7. — (1027) — C. — 0,49½ h.; 0,62½ w.

2051 A white horse with reddish-brown spots. Signed: *J. G. de Hamilton . Ao 1704.*
P 7. — (2030) — C. — 0,49½ h.; 0,62 w.

2052 A negro with a grey horse. Signed: *J . G . de Hamilton Ao 1709.*
P 7. — (2028) — C. — 0,49½ h.; 0,62½ w.

2053 A groom with a white horse. Signed: *J . G . de Hamilton Ao 1709.*
P 7. — (2029) — C. — 0,49½ h.; 0,62 w.

Georg Philipp Rugendas. Born at Augsburg 1666, died there 1742. Developed under the influence of Jacques Courtois.

2054 Soldiers plundering the dead on a field of battle.
P 5. — (2031) — C. — 0,45 h.; 0,41 w.

Johann Kupetzky. Born 1666 at Pösing near Pressburg, died 1740 at Nürnberg.

2055 The artist's own portrait. Half-length.
22 b. — (2032) — C. — 0,93 h.; 0,73 w.

Christ. Ludw. Agricola. Born at Regensburg 1667, died there 1719. Worked chiefly in Augsburg.

2056 Landscape with Mohammedan pilgrims.
P 11. — (2033) — C. — 0,89 h.; 1,22½ w.

2057 Landscape with a millstone. Signed: L . A . *fec.*
P 10. — (2034) — C. — 0,83 h.; 0,66½ w.

Adam Manyoki. Born at Szokolya in Hungary 1673, died at Dresden 1757. Court painter in Dresden.

2058 Portrait of a gentleman in a black coat. Half-length. Supposed to be the Court painter J. A. Thiele.
22 b. — (2081) — C. — 0,96 h.; 0,74 w.

Unknown master. Beginning of the 18th Century.

Bust of a gentleman with long brown curls. **2059**
51 c. — (2082) — C. — 0,55 h.; 0,45½ w.

Anton Faistenberger. Born at Innsbruck (or Kitzbühel) 1678, died at Vienna 1722 (or 1721). Under the influence of Salvator Rosa.

River and mountain landscape with nymphs. — Signed: *Antoni Faistenberger.* **2060**
51 c. — (2035) — C. — 1,21 h.; 2,17½ w.

Wooded landscape. Robbers attacking horsemen. **2061**
P 11. — (2036) — C. — 1,47 h.; 2,20 w.

Andreas Möller. Born at Kopenhagen 1683, died at Berlin about 1750.

Bust of Oliver Cromwell. Copy after Robert Walker, an English imitator of Van Dyck. **2062**
50 b. — (2079) — C. — 0,76 h.; 0,61½ w.

Count Moritz of Saxony. **2063**
43 c. — (2080) — C. — 0,75½ h.; 0,62½ w.

Balthasar Denner. Born at Hamburg-Altona 1685, died at Rostock 1749. Pupil of the Berlin Academy.

Bust of a lady with a green kerchief on her head. Signed: *Denner 1719.* **2064**
22 c. — (2045) — C. — 0,34 h.; 0,26 w.

St. Jerome. Monogram: B . D . 1731. **2065**
22 b. — (2037) — C. — 0,45 h.; 0,36 w. — Ph.

Portrait of an old gentleman in a brown cloak. Half-length. Signed: *Denner . fe . 1731.* **2066**
22 b. — (2038) — C. — 0,75½ h.; 0,63½ w.

Portrait of an elderly woman in a white cap. Half-length. **2067**
22 b. — (2044) — C. — 0,74½ h.; 0,62 w.

Portrait of an old lady with a gold-yellow kerchief on her head. Signed: *Denner 1737.* **2068**
22 b. — (2039) — Cpr. — 0,42 h.; 0,33 w.

Bust of a young girl in a blue dress. Signed: *Denner fec.* **2069**
22 a. — (2041) — Cpr. — 0,37 h.; 0,31½ w.

2070 Bust of an elderly woman with a white kerchief on her head. Signed: *Denner fec.*
22 b. — (2040) — C. — 0,43 h.; 0,33½ w.

2071 Bust of a gentleman with long grey hair.
22 b. — (2043) — C. — 0,43 h.; 0,33½ w.

2072 Bust of an old gentleman with a grey beard.
22 b. — (2042) — C. — 0,36 h.; 0,30½ w.

Joh. Alexander Thiele. Born at Erfurt 1685, died at Dresden 1752. Educated by studying Agricola. After 1747 Court painter in Saxony.

2073 Landscape with the castle Kyffhäuser. — Signed: *von Alexander Thielen 1748.*
43 a. — C. — 1,05 h.; 1,53 w.

2074 Landscape near Freiberg. — Signed: *von Alexander Thielen 1749.*
43 c. — C. — 1,03 h.; 1,55 w.

Wenzel Lorenz Reiner. Born at Prague 1686, died there 1743. Under the influence of Pieter van Bloemen.

2075 Roman cattle market with a group of beggars.
P 9. — (2046) — C. — 0,73½ h.; 0,98 w.

2076 Roman cattle market with a white horse laden with vegetables.
P 9. — (2047) — C. — 0,72½ h.; 0,98 w.

Franz de Paula Ferg. Born at Vienna 1689, died in London 1740. Pupil of Alex. Thiele in Dresden.

2077 Fair near a bridge. Signed: *P. Ferg.*
P 5. — (2048) — Cpr. — 0,42½ h.; 0,51½ w.

2078 Peasants merry-making by the river side.
P 5. — (2049) — Cpr. — 0,42½ h.; 0,51 w.

2079 Village square with a high house with a gable, near a stream on which is a ferry boat. Signed: *F. Ferg.*
P 5. — (2050) — Cpr. — 0,20½ h.; 0,28 w.

2080 Village square with an old round tower, near a stream on which is a ferry boat. Signed: *F. Ferg.*
P 5. — (2051) — Cpr. — 0,20½ h.; 0,28 w.

2081 Peasants amusing themselves among old ruins. Signed: *F. Ferg.*
P 5. — (2052) — Cpr. — 0,24½ h.; 0,31 w.

Fair near an old castle. Signed: *F . Ferg f.* **2082**
P 5. — (2053) — Cpr. — 0,24½ h.; 0,31 w.

Ismael Mengs. Born at Kopenhagen 1690, died at Dresden 1764. Court painter in Dresden. Father of Anton Raphael Mengs.

The artist's own portrait. Half-length. **2083**
22 b. — (2054) — C. — 0,85½ h.; 0,71 w.

Joh. Christ. Sperling. Born at Halle a. d. Saale 1691, died at Anspach 1746. Court painter in Anspach; pupil of Adriaen van der Werff.

Vertumnus in the form of an old woman ensnaring Pomona. Signed: *J . C . Sperling . 1719.* **2084**
7 b. — (2055) — Cpr. — 0,42 h.; 0,31½ w.

Attributed to Martin von Meytens (Mytens). Born at Stockholm 1695, died in Vienna 1770. Descendant of the Hague family Mytens. See No. 1338. Director of the Academy in Vienna.

Bust of an old man with a beard. The picture is too old to have originated from this Mytens. **2085**
P 4. — (2056) — C. — 0,58½ h.; 0,48½ w.

August Querfurt. Born at Wolfenbüttel 1696, died at Vienna 1761. Son and pupil of the Brunswick Court painter Tobias Querfurt.

A beggar, and a lady on a white horse. Signed: *A . Querfurt pinx.* **2086**
P 8. — (2057) — W. — 0,27 h.; 0,35½ w.

Riding party resting before a ruined hut. Signed: A . Q. **2087**
P 5. — (2058) — Cpr. — 0,32 h.; 0,42 w.

A horseman on a brown horse with a falcon. Signed: *A . Querfurt.* **2088**
P 5. — (2059) — W. — 0,27 h.; 0,35½ w.

A gentleman who has dismounted from his grey horse. Signed: *A . Querfurt.* **2089**
P 5. — (2060) — Cpr. — 0,21½ h.; 0,27 w.

A horseman before a sutler's tent. Signed: A . Q. **2090**
51 b. — (2061) — W. — 0,21½ h.; 0,33 w.

2091 A horseman on a white horse with a falcon. Signed: *A . Quer . . .*
51 b. — (2062) — W. — 0,22½ h.; 0,33 w.

Christian Seibold (Seyboldt). Born at Mainz 1703 (according to others 1697), died at Vienna 1766 (not 1749). Under the influence of Balth. Denner. Court painter in Vienna.

2092 Bust of a boy with a flute.
22 a. — (2063) — Cpr. — 0,47 h.; 0,37 w.

2093 Bust of a girl with a veil.
22 c. — (2064) — Cpr. — 0,46½ h.; 0,37 w.

2094 Bust of an old man in a cap of panther-skin.
22 b. — (2065) — Cpr. on W. — 0,41 h.; 0,32½ w. — Ph.

2095 Bust of an old woman with a green kerchief on her head.
22 b. — (2066) — Cpr. — 0,41½ h.; 0,32½ w. — Ph.

2096 The artist's own portrait. Half-length. Green cap.
22 b. — (2067) — C. — 0,74 h.; 0,61 w.

Johann Georg Platzer (Plazer). Born 1702 at Eppan in Tyrol, died 1760 at St. Michael in Tyrol. Son of Joh. Victor Platzer. See Unabridged Catalogue.

2097 Solon before Croesus and his treasures. Signed: *J . G. Plazer.*
P 6. — (2074) — Cpr. — 0,40½ h.; 0,59 w.

2098 The Samnites before Curius Dentatus. Signed: *J.G. Platzer.*
P 6. — (2075) — Cpr. — 0,40½ h.; 0,59 w.

2099 Mercury hovering over his beloved Herse. Signed: *J . G. Plazer.*
P 6. — (2076) — Cpr. — 0,40 h.; 0,59 w.

2100 Bacchus and Ariadne. Signed: *J . G . Plazer.*
P 6. — (2077) — Cpr. — 0,40 h.; 0,59 w.

Georg Dathan. Born at Mannheim 1703. Worked there. Further particulars not known.

2101 An allegory on the marriage of the Princess Maria Josepha of Saxony with the Dauphin of France 1747. Signed: *Georg Dathan 1748.*
6 b. — (2085) — W. — 0,57 h.; 0,41½ w.

Anton Kern (Körne). Born at Tetschen 1710, died at Dresden 1747. Court painter in Dresden.

The massacre of the Innocents at Bethlehem. **2102**
P 9. — (2086) — C. — 0,73 h.; 0,96½ w.

Christian Wilhelm Ernst Dietrich (Dietricy). Born at Weimar 1712, died at Dresden 1774. Pupil of Alex. Thiele in Dresden. Court painter in Dresden.

The adoration of the kings. Signed: *C . W. E . Dietrich fec . 1731.* **2103**
42 c. — (2123) — C. — 0,87½ h.; 1,14½ w.

The marriage at Cana. Signed: *Dietricy pinx . 1739.* **2104**
42 b. — (2115) — W. — 0,19 h.; 0,26½ w.

The presentation in the Temple. Signed: *Dietricy Pinxit Ao . 1738.* **2105**
42 b. — (2128) — W. — 0,38½ h.; 0,55½ w.

A shepherd asleep with his head in the lap of a shepherdess. Signed: *Dietricy fe . 1739.* **2106**
42 b. — (2087) — C. — 0,84 h.; 1,07 w.

Arcadian pastoral life. Signed: *Dietricy Pinx . Ao . 1740.* **2107**
42 b. — (2088) — C. — 0,53½ h.; 0,72 w.

Eight half-naked women and two little boys at a pond. Signed: *C . W . E . Dietricy . Pinx . Ao . 1740.* **2108**
42 b. — (2089) — C. — 0,53½ h.; 0,72 w.

The presentation in the Temple. Signed: *Dietricy Ao. 1740.* **2109**
42 b. — (2090) — W. — 0,50 h.; 0,84½ w.

An old woman in a brown cloak. Half-length. Signed: *Dietricy . Pinx . 1740.* **2110**
42 a. — (2093) — W. — 0,32½ h.; 0,24 w.

Bust of an old man with a white beard, in a turban. Signed: *Dietricy . f . Ao . 1740.* **2111**
42 c. — (2109) — W. — 0,33 h.; 0,24 w.

A young woman in an arched window, with a boy blowing soap bubbles. Signed: D . A . 1740. **2112**
42 c. — (2114) — W. — 0,28½ h; 0,21 w.

Bust of a warrior in a brown cap. Signed: *Dietricy fec . Ao . 1740.* **2113**
42 a. — (2091) — W. — 0,33 h.; 0,24½ w.

2114 A shepherdess resting against the knee of a shepherd. Signed: *Dietriciy . Pinx . Ao . 1740.*
42 a. — (2092) — Cpr. — 0,44 h.; 0,67 w. — ✻ III, 22.

2115 A young couple with Cupid in a park. Signed: *Dietricy 1740.*
42 b. — (2116) — W. — 0,45 h.; 0,35 w.

2116 A young couple with sheep and goats.
42 b. — (2117) — W. — 0,35 h.; 0,34½ w.

2117 The return home of the prodigal son. Signed: *Dietricy Pinx . Ao . 1740.*
42 b. — (2127) — C. — 0,40 h.; 0,52 w.

2118 The raising of Lazarus. Signed: *Dietricy . Pinx . 1742.*
42 b. — (2094) — C. — 0,88½ h.; 0,77½ w.

2119 The Holy Family under a rock. Signed: *C . W . E. Dietricy . Pinx . Ao . 1746.*
42 b. — (2095) — W. — 0,44 h.; 0,32½ w.

2120 The Holy Family under a palm tree. Signed: *Dietricy 1746.*
42 c. — (2131) — C. — 0,31½ h.; 0,47 w.

2121 A village by a river side. Signed: *Dietricy fecit 1748.*
42 a. — (2096) — C. — 0,54 h.; 0,85½ w.

2122 Shepherdesses and flocks near a round stone monument. Signed: *Dietricy . Pinx . 1751.*
42 c. — (2113) — C. — 0,54½ h.; 0,72½ w.

2123 Shepherdesses and flocks near an overhanging rock.
42 c. — (2112) — C. — 0,54½ h.; 0,73 w.

2124 The Crucifixion of Christ. Signed: *Dietricy 1754.*
42 c. — (2097) — C. — 0,86 h.; 1,09 w. — Ph.

2125 Nymphs bathing. Signed: *Dietricy 1754.*
42 b. — (2098) — C. — 0,71 h.; 1,03 w.

2126 Mercury about to kill Argus. Signed: *Dietricy 1754.*
42 b. — (2099) — C. — 0,71 h.; 1,03 w.

2127 Thetis and Achilles. Signed: *D . 1766.*
42 c. — (2100) — C. — 0,75½ h.; 0,63 w.

2128 Christ healing the sick. Signed: *Dietricy.*
42 b. — (2101) — C. — 0,54 h.; 0,73 w.

2129 Nymphs under the rocks. Signed: *Dietricy.*
42 b. — (2102) — W. — 0,30 h.; 0,39½ w.

2130 Venus as a shepherdess. Signed: *Dietricy.*
42 a. — (2103) — W. — 0,28½ h.; 0,29½ w.

Shepherdesses bathing. Signed: *Dietricy.* **2131**
42 b. — (2104) — W. — 0,28½ h.; 0,41 w.

An old man in a broad-brimmed hat. Half-length. Signed: *Dietricy.* **2132**
42 c. — (2132) — W. — 0,32½ h.; 0,24 w.

Diana discovering Callisto's error. **2133**
42 a. — (2118) — C. — 0,53½ h.; 0,72 w.

The commander Belisarius as a beggar. **2134**
42 b. — (2120) — C. — 0,87½ h.; 0,72½ w.

Shepherd and shepherdess with their flock. **2135**
42 a. — (2105) — C. — 0,35 h.; 0,49½ w.

Women bathing at a little waterfall under rocks. **2136**
42 b. — (2110) — W. — 0,29½ h.; 0,39½ w.

The new-born child in a stable. Perhaps the Birth of Christ. **2137**
42 b. — (2111) — W. — 0,73½ h.; 0,93½ w.

Wounded near a battle field. **2138**
42 c. — (2124) — C. — 1,42 h.; 2,09 w.

Horsemen near a battle field. **2139**
42 a. — (2125) — C. — 1,42 h.; 2,09 w.

A monastic visit. The authorship of Dietrich not undoubted. **2140**
42 a. — (2121) — C. — 0,62 h.; 0,77 w.

A monastic jest. The authorship of Dietrich not undoubted. **2141**
42 a. — (2122) — C. — 0,62 h.; 0,78½ w.

The repose on the flight into Egypt. After an etching by Rembrandt. **2142**
42 c. — (2126) — W. — 0,21 h.; 0,14½ w.

Bust of a beardless old man in a turban. Spurious signature: *Rembrandt 1636.* **2143**
42 b. — (2106) — W. — 0,19 h.; 0,15½ w.

Bust of a man dressed in brown. Spurious signature: *Remb . . . .* **2144**
42 b. — (2107) — W. — 0,19½ h; 0,16 w.

An old woman with a black mantle over her head. Half-length. Spurious imitation of Rembrandt. **2145**
42 b. — (2108) — W. — 0,47½ h.; 0,37 w.

The good tidings to the shepherds. **2146**
42 a. — (2134) — C. — 0,82 h.; 1,29 w.

2147 The adoration of the shepherds.
42 c. — (2135) — C. — 0,82 h.; 1,28 w.

2148 The Holy Family in the morning twilight.
42 a. — (2119) — C. — 0,68 h.; 0,52 w.

2149 Copy after Correggio's Magdalene. See No. 154.
42 a. — (2136) — Cpr. — 0,28½ h.; 0,38½ w.

2150 Herdsmen's huts on a wooded slope.
42 b. — (2129) — C. — 0,35 h.; 0,41 w.

2151 A rocky pass with a man carrying a sack.
42 b. — (2130) — C. — 0,34½ h.; 0,40½ w.

2152 The explosion of powder on the »Jungfern-Bastei.«
42 b. — (2139) — W. — 0,25½ h.; 0,34 w.

2153 A gentleman leaning on his lady's breast in a garden.
42 a. — (2137) — C. — 0,38 h.; 0,29 w.

2154 A lute-player at the feet of his lady.
42 a. — (2138) — W. — 0,38 h.; 0,29 w.

2155 Landscape in the style of Salvator Rosa.
42 b. — (2140) — C. — 0,64½ h.; 0,97 w.

Norbert Grund. Born at Prague 1714, died at Vienna 1767. Pupil of Fr. de Paula Ferg.

2156 Dancing and amusements in front of a country inn.
P 11. — (2145) — W. — 0,24½ h.; 0,36 w.

2157 Social gathering in the open air, near a fountain.
P 11. — (2146) — W. — 0,24 h.; 0,36½ w.

Adam Friedrich Oeser. Born at Pressburg 1717, died at Leipzig 1799. Director of the Academy in Leipzig after 1763.

2158 Family portrait of the four children of the master.
43 a. — (2147) — C. — 1,40 h.; 1,00 w.

Maria Dorothea Wagner, née **Dietrich.** Born at Weimar 1728, died at Meissen 1788. Sister of Chr. W. E. Dietrich.

2159 A watermill amongst trees and rocks. Signed: M.D.W.
P 11. — (2148) — W. — 0,57 h.; 0,27 w.

Anton Raphael Mengs. Born at Aussig 1728, died at Rome 1779. Son and pupil of Ismael Mengs in Dresden.

2160 Joseph's dream of the Annunciation.
22 b. — (2141) — C. — 0,55 h.; 0,27½ w.

Joseph's dream of the Annunciation. **2161**
22 b. — (2142) — C. — 0,52½ h.; 0,27½ w.

The penitent Magdalene. **2162**
22 b. — (2143) — C. — 0,47½ h.; 0,63½ w. — Ph.

Portrait of the Electoral Princess Maria Antonia. Three-quarter-length. **2163**
22 b. — (2144) — C. — 1,55½ h.; 1,12½ w.

Joseph Roos. Born at Vienna 1728, died there 1805. Grandson of Philipp Roos.

Herdsman and flocks near an old willow. Signed: *Joseph Roos f. 1765.* **2164**
P 8. — (2014) — C. — 0,71½ h.; 0,86½ w.

Anton Graff. Born at Winterthur 1736, died at Dresden 1813. Professor of the Dresden Academy.

King Friedrich August the Just, full-length. Signed: *A. Graff pinx. 1795.* **2165**
22 a. — (2149) — C. — 2,26 h.; 1,37 w.

Youthful portrait of the master himself. Three-quarter-length. **2166**
2 b. — (2152) — C. — 1,00½ h.; 0,78½ w.

Full-length portrait of the master. **2167**
22 b. — (2151) — C. — 1,68 h.; 1,05½ w.

The master's own portrait as an old man. Bust. **2168**
22 b. — (2150) — C. — 0,71 h.; 0,56½ w.

Bust of the poet Christian Fürchtegott Gellert. **2169**
22 b. — (2153) — C. — 0,63 h.; 0,52 w. — Ph.

Bust of Christian Heinrich Voigt, manufacturer of gold and silver wire. Half-length figure in a red coat. Bequeathed by the banker Carl Eduard Lötze. **2170**
22 b. — (2154) — C. — 0,77 h.; 0,60 w.

Portrait of the manufacturer Carl Gottlieb Hommeyer. Half-length figure in a dark brown coat. Bequeathed by the banker Carl Eduard Lötze. **2171**
22 b. — (2155) — C. — 0,77 h.; 0,60 w.

Portrait of Frau Hommeyer, née Voigt. Half-length figure in a black dress. Bequeathed by the banker Carl Eduard Lötze. **2172**
22 b. — (2158) — C. — 0,77 h.; 0,61 w.

2173 Portrait of Frau Joh. Chr. Eltz, née Voigt. Half-length figure in a dark grey dress. Bequeathed by the banker Carl Eduard Lötze.
22 b. — (2156) — C. — 0,78 h.; 0,61½ w.

2174 Portrait of Fräulein Chr. Friedr. Voigt. Half-length figure in a black dress. Bequeathed by the banker Carl Eduard Lötze.
22 b. — (2157) — C. — 0,77½ h.; 0,59½ w.

2175 Bust of the preacher of the Reformed Church Jean Jacques Mesmer. Presented by Frau Eugenie Höfer.
22 b. — (2159) — C. — 0,67 h.; 0,52 w.

2176 Portrait of the Court Historian Joh. Gottl. Boehme at an advanced age. Half-length figure in a black dressing-gown. Presented by Professor J. Bertrand.
22 b. — (2324) — C. — 0,66 h.; 0,54 w.

2177 Portrait of the preceding at an earlier age. Half-length figure in a yellowish-brown velvet coat. Presented by Professor J. Bertrand.
22 b. — (2323) — C. — 0,90 h.; 0,68 w.

2178 Portrait of Frau Chr. Reg. Boehme, née Hetzer. Half-length figure in a golden-yellow dress. Presented by Professor J. Bertrand.
22 b. — (2325) — C. — 0,90 h.; 0,68 w.

2179 Portrait of the law-court official Hetzer. Half-length figure in a black velvet coat. Presented by Professor J. Bertrand.
22 b. — (2326) — C. — 0,90 h.; 0,68 w.

2180 Portrait of Frau Hetzer. Half-length figure in a white dress. Presented by Professor J. Bertrand.
22 b. — (2327) — C. — 0,90 h.; 0,68 w.

2180 A Portrait of old Frau Ruquet. Half-length figure in a black dress. Presented by Herr Louis Barfuss in Kötzschenbroda.
22 b. — C. — 0,70½ h.; 0,56½ w.

Angelica Kauffmann. Born at Chur 1741, died at Rome 1807. Pupil of her father Joh. Joseph Kauffmann.

2181 Portrait of a young lady as a sibyl. Half-length. Signed: *Angelica Kauffmann pinx.*
22 b. — (2160) — C. — 0,91 h.; 0,72½ w. — ⋇ III, 36. — Ph.

Portrait of a young lady as a vestal virgin. Half-length. **2182**
Signed: *Angelica Kauffmann pinx.*
22 b. — (2161) — C. — 0,91½ h.; 0,71½ w. — ✻ III, 7. — Ph.

The forsaken Ariadne gazing after Theseus. **2183**
22 b. — (2162) — C. — 0,88 h.; 0,70½ w. — ✻ III, 8.

Caroline Friederike Friedrich. Born at Dresden 1749, died there 1815. Pupil of her father David Friedrich Friedrich.

Still-life. Wine and pastry. Signed: *Caroline Friederica Friedrich Inv. p. a l'a 1799.* **2184**
C.-Z. — (2163) — C. — 0,62½ h.; 0,43½ w.

Johann Christian Klengel. Born at Kesselsdorf 1751, died at Dresden 1824. Pupil of Chr. W. E. Dietrich.

Heroic landscape. Apollo with the flocks of Admet. **2185**
Signed: *Klengel.*
31 c. — (2164) — C. — 0,97 h.; 1,46 w.

Arcadian landscape. Signed: *Klengel.* Presented by the daughter of the artist. **2186**
31 a. — (2165) — C. — 1,15 h.; 1,67 w.

Joseph Grassi. Born at Vienna 1757, died at Dresden 1838. Professor in the Dresden Academy.

Half-length figure of St. John the Baptist. **2187**
22 b. — (2166) — C. — 0,83 h.; 0,62½ w.

Bust of the Apostle St. Peter. **2188**
22 b. — (2167) — C. — 0,62 h.; 0,48½ w.

Christian Leberecht Vogel. Born at Dresden 1756, died there 1816. Professor in the Dresden Academy.

Portrait of the artist's two little sons. **2189**
22 b. — (2168) — C. — 0,75 h.; 0,99½ w. — Ph.

PART II.

MODERN PICTURES.

SINCE THE BEGINNING OF THE 19TH. CENTURY.

Note.

The difficulties of arranging the German artists of the nineteenth Century, according to schools, were by no means ignored, the chief cause of these difficulties being the habit of German artists, both as students and as masters, frequently to change their place of abode. The artist's birthplace, naturally, hardly ever afforded any data, and not always even, the place where he received his artistic education. In any case it seemed necessary to place those masters who have worked, or are working in the formation of schools, in the group to which their sphere of action belongs. In some doubtful cases the character of the master's painting, in others, the place where that very picture which is in the Dresden Gallery originated, had to suffice for our object. At all events the endeavour to make this classification seemed too instructive, to be abandoned because of its difficulties: the more so as cases where doubt exists only form exceptions.

FIRST SECTION.

The German Schools.

I. The Dresden School.

Traugott Leberecht Pochmann. Born at Dresden 1762, died there 1830. Pupil of Anton Graff. Professor in the Academy.

The artist's own portrait. Three-quarter-length. **2190**
31 b. — (2169) — C. — 1,00 h.; 0,80 w.

Gerhard von Kügelgen. Born at Bacharach 1772, murdered near Dresden 1820. Professor in the Academy of Dresden.

The prodigal son. Half-length. **2191**
43 a. — (2171) — C. — 0,96½ h.; 0,75 w.

Ferdinand Hartmann. Born at Stuttgart 1774, died in Dresden 1842. Director of the Dresden Academy.

The artist's own portrait. Bust. **2192**
22 a. — (2172) — C. — 0,64 h.; 0,50 w.

Kaspar David Friedrich. Born at Greifswald 1774, died at Dresden 1840. Professor in the Dresden Academy.

Two men observing the moon. **2193**
31 a. — (2173) - C. — 0,35 h.; 0,44 w.

2194 A cromlech.
31 d. — (2175) — C. — 0,55 h.; 0,71 w.

2195 Rest during haymaking.
C.-Z. — (2174) — C. — 0,72½ h.; 1,02 w.

Johann Karl Roessler. Born at Görlitz 1775, died at Dresden 1845. Professor in the Dresden Academy.

2196 Portrait of the actor and entomologist Ochsenheimer. Three-quarter-length.
43 c. — (2176) — C. — 0,81 h.; 0,68 w.

Friedrich Matthäi. Born at Meissen 1777, died (during a journey) in Vienna 1845. Director of the Academy and Gallery in Dresden.

2197 The murder of Ægisthus by Orestes.
31 a. — (2178) — C. — 1,58 h.; 2,39 w.

2198 The self-sacrificing death of Codrus.
31 a. — (2177) — C. — 0,37 h.; 0,52 w.

Therese Richter. Born at Dresden 1777, died there 1865. Pupil of Carol. Fr. Friedrich (see No. 2184).

2199 A carp, vegetables and fruit. Signed: *Composé et peint d'après nature par Therèse Richter à Dresde, l'an 1807.*
C.-Z. — (2179) — C. — 0,43 h.; 0,56½ w.

2200 Squirrels sitting on the antlers of a stag. Signed: *Composé et p. d'après nature, de Therèse Richter à Dresde, l'an 1809.*
C.-Z. — (2180) — C. — 0,63 h.; 0,87 w.

Heinr. Gotth. Arnold. Born at Lomnitz 1785, died at Dresden 1854. Professor in the Dresden Academy.

2201 Bust of the artist himself.
C.-Z. — (2181) — C. — 0,50½ h.; 0,41½ w.

Gustav Heinrich Naecke. Born at Frauenstein 1785, died at Dresden 1835. Professor in the Dresden Academy.

2202 Bust of the artist himself.
43 c. — (2182) — C. — 0,44 h.; 0,40 w.

Joh. Christ. Claussen Dahl. Born at Bergen in Norway 1788, died at Dresden 1857. Pupil of the Copenhagen Academy. Professor in the Dresden Academy.

A forest stream in the mountains. Signed: *Dahl 1819.* **2203**
31 d. — (2184) — C. — 0,76 h.; 0,61 w.

Large mountainous landscape. Signed: *J. Dahl 1850.* **2204**
24 c. — (2183) — C. — 1,83 h.; 2,37 w.

Karl Vogel von Vogelstein. Born at Wildenfels 1788, died at Munich 1868. Pupil of his father Chr. Leberecht Vogel. Academy Professor in Dresden 1820 to 1853.

Portrait of Pope Pius VII. **2205**
R 20. — (2186) — C. — 1,60½ h.; 1,15 w.

Portrait of King Friedrich August the Just of Saxony. Half-length. Signed on the back: *C. Vogel. Dresden 1823.* **2206**
43 c. — (2185) — W. — 0,72½ h.; 0,57½ w.

King Johann of Saxony, as Prince and as President of the Ministry of Finance. Signed on the back: *C. Vogel pinx. Pillnitz 1832.* Property of the Ministry of Finance. **2207**
43 c. — (2187) — C. — 1,23 h.; 0,97 w.

Series of pictures from Goethe's Faust. Centre picture: The spirit appearing to Faust in his cell; twelve smaller pictures arranged round it. Signed: *Angefangen zu Dresden 1847; beendet zu Venedig 1852 von C. Vogel.* Presented by the artist. **2208**
R.-A. — C. — 3,90 h.; 3,06 w.

Carl Gustav Carus. Dr. med. Born at Leipzig 1789, died at Dresden 1869. Scholar, author and artist.

A spring landscape. Signed: *Carus pinx. 1814.* **2209**
C.-Z. — (2189) — C. — 0,34 h.; 0,43½ w.

Pond surrounded by trees in the moonlight. Bequeathed by the artist. **2210**
C.-Z. — (2190) — Millboard. — 0,30 h.; 0,41 w.

Moritz Müller, called **Steinla.** Born near Hildesheim 1791, died at Dresden 1858. Celebrated engraver. Academy Professor in Dresden.

2211 The artist's own portrait. Half-length. Signed: *Steinla se ips. pinxit 1826.* Presented by the artist.
43 c. — (2191) — C. — 0,83 h.; 0,67 w.

Julius Schnorr von Carolsfeld. Born at Leipzig 1794, died at Dresden 1872. Director of the Academy and Gallery in Dresden after 1846.

2212 The family of St. John the Baptist with the family of Christ in a flower garden. Signed: J . S. (Monogram) 1817.
23 b. — (2194) — C. — 1,23 h.; 1,02 w.

2213 The visit of Ananias to Paul. Design for the lower portion of a window in St. Pauls in London. Signed: J . S. (Monogramm) 1865.
43 b. — (2192) — Paper on Canvas. — 3,29 h.; 3,73 w.

Ernst Ferdinand Oehme. Born at Dresden 1797, died there 1855. Pupil of the Dresden Academy.

2214 Autumn evening in the Grosse Gehege near Dresden. Signed: E . O. (Monogram) 1830.
31 d. — (2195) — C. — 0,81 h.; 0,71 w.

Gustav Adolf Hennig. Born at Leipzig 1797, died there 1869. Director of the Leipzig Academy, Professor in the Dresden Academy.

2215 The finding of Moses. Signed: *G. A. Hennig pinx. 1848.*
23 d. — (2196) — C. — 0,52 h.; 0,56 w.

Karl Gottlob Peschel. Born at Dresden 1798, died there 1879. Pupil of the Dresden Academy.

2216 Jacob's journey to the land of promise. Signed: *C . P.* (Monogram) *pinx. 1845.*
23 c. — (2197) — C. — 1,32 h.; 1,76 w.

2217 Christ administering the Bread and Wine. Signed: *C . P.* (Monogram) *pinx. 1851.*
23 d. — (2198) — C. — 0,32 h.; 0,54 w.

August Richter. Born at Dresden 1801, died at Sonnenstein 1873. Pupil of Cornelius. Academy Professor in Dresden.

Hagar and Ishmael in the desert. **2218**
31 c. — (2199) — W. — 0,93 h.; — 0,77½ w.

Carl Joh. Bähr. Born at Riga 1801, died at Dresden 1869. Academy Professor in Dresden.

Finnish magicians foretelling his death to Ivan the Terrible. **2219**
Signed: *1850 C. Bähr.*
31 c. — (2200) — C. — 1,93 h.; 2,58 w.

Adrian Ludwig Richter. Born at Dresden 1803, died there 1884. Academy Professor in Dresden.

Ferry across the Elbe at Schreckenstein near Aussig. Signed: **2220**
L. Richter. 1837.
23 c. — (2202) — C. — 1,16 h.; 1,56 w. — ✻ New G.-C. II, 4.

Bridal procession in a spring landscape. Signed: L. Richter **2221**
1847.
23 a. — (2201) — C. — 0,93 h.; 1,49 w. — Ph.

Benno Friedr. Törmer. Born at Dresden 1804, died in Rome 1859. Saxon representative and Professor in Rome.

The music-lesson. Signed: *B. Törmer.* Rom. 1857. **2222**
C.-Z. — (2204) — W. — 0,42 h.; 0,35 w.

Max Heinr. Ed. Pröll-Heuer. Born at Dresden 1804, died there 1879. Founder of the Pröll-Heuer Endowment.

Portrait of the artist's colourman Anton Heuer. Half-length. Bequeathed by the artist. **2223**
31 b. — (2205) — C. — 0,94 h.; 0,78 w.

Chr. Friedr. Gille. Born at Ballenstedt 1805, living near Dresden. Pupil of the Dresden Academy.

Herd of cattle returning home. Signed: *C. Gille. 74.* **2224**
31 b. — (2206) — C. — 0,75 h.; 1,02 w.

Rud. Julius B. Hübner. Born at Oels 1806, died at Loschwitz near Dresden 1882. Pupil of the Düsseldorf Academy. Professor in the Dresden Academy. Director of the Gallery in Dresden. Author of the catalogue of 1856—1884. Dr. phil.

2225 Bust of a black-bearded Jew. Signed: J . H. (Monogram) 1834. Presented by the artist.
23 c. — (2210) — C. — 0,56 h.; 0,45 w. — Ph.

2226 The artist Guido Hammer dressed as a foot-soldier. Half-length. Study. Signed: J . H. (Monogram) 1848.
23 c. — (2211) — W. — 0,60 h.; 0,42 w.

2227 The Golden Age. Signed: J . H. (Monogram) 1848.
23 a. — (2207) — C. — 1,17 h.; 1,98 w. — Ph.

2228 Portrait of the Court actor F. W. Porth. Half-length. Signed: J . H. (Monogram) 1853.
In the Royal Theatre. — (2209) — C. — 0,87½ h.; 0,66 w. — Ph.

2229 Disputation between Dr. Martin Luther and Dr. Eck at Leipzig 1519. Signed: *Angefangen im April 1863 und vollendet im December 1866 von Julius Hübner in Dresden. Soli Deo Gloria.*
22 d. — (2208) — C. — 3,28 h.; 6,17 w. — Ph.

Carl Julius von Leypold. Born at Dresden 1806, died near Dresden 1874. Honorary Member of the Dresden Academy.

2230 A town by the river-side. Signed: *J. v. Leypold* 1856.
24 c. — (2212) — C. — 0,87 h.; 1,34 w.

2231 View of the old Mercury Bastion in Dresden from the Marien Strasse. Signed: *J . v . Leypold.* Presented by Advocate Hünich († 1882).
24 d. — (2213) — C. — 0,39 h.; 0,55 w.

2232 View of the old Mercury Bastion in Dresden from the See-thor bridge. Signed: *J . v . Leypold* . 1873. — Presented by the widow of the artist.
24 d. — (2214) — C. — 0,42 h.; 0,64½ w.

2233 A ruined castle in the snow. Signed: *J. v. Leypold* 1805.
24 c. — (2215) — C. — 0,70 h.; 0,65 w.

Theobald von Oër. Born at Nottbeck in Westphalia 1807, died in Lindenhof near Coswig 1885. Pupil of the Düsseldorf and Dresden Academies.

Giovanni Bellini's visit to Albrecht Dürer's studio in Venice. Signed: Th . v . Oer . Dresden . 1853. **2234**
24 c. — (2216) — C. — 0,96 h.; 1,34 w.

Gustav Jäger. Born at Leipzig 1805, died there 1871. Pupil of the Dresden Academy, Director of the Leipzig Academy.

The marriage of St. Catherine. Signed: J . G. (Monogram) 1855. **2235**
23 d. — (2219) — C. — Circular; 0,41 h.; 0,41 w.

Max Hauschild. Born at Dresden 1810, living at Naples. Pupil of the Dresden Academy.

Hospitality in a Carthusian monastery. Signed: *Max Hauschild* 1848. Presented by Professor E. Bendemann. **2236**
24 b. — (2222) — C. — 1,15 h.; 0,92 w.

Robert Kummer. Born at Dresden 1810, living as Academy Professor in Dresden.

Sunset on the coast of Scotland. Signed: *R . Kummer.* **2237**
23 a. — (2224) — C. — 0,98 h.; 1,64 w.

Joh. Friedr. Wilh. Wegener. Born at Dresden 1817, died near Dresden 1879. Royal Saxon Court painter.

Forest on fire in North America. Signed: *F . W. Wegener* . 1846. **2238**
C.-Z. — (2226) — C. — 2,27 h.; 2,83 w.

Stags in the water. Signed: *J . F . W. Wegener* 1855. **2239**
C.-Z. — (2227) — C. — 0,31 h.; 0,43½ w.

Gust. Friedr. Papperitz. Born in Dresden 1813, died there 1761. Pupil of the Dresden Academy.

The valley of Elche in East Spain. Signed: G . F . P. (Monogram) 1857. **2240**
31 b. — (2230) — C. — 0,81 h.; 1,22 w.

Julius Fiebiger. Born at Bautzen 1813, died at Dresden 1883. Honorary Member of the Dresden Academy.

2241 Landscape in Bohemia. Signed: *J . Fiebiger . 1861.*
23 c. — (2232) — C. — 0,99 h.; 1,40 w.

Fr. Moritz Wendler. Born at Dresden 1814, died there 1872. Pupil of the Dresden Academy.

2242 The fate of the chamois hunter. Signed: *F . W . Wendler.*
C.-Z. — (2233) — C. — 0,41½ h.; 0,31½ w.

Karl Wilhelm Schurig. Born at Leipzig 1818, died at Dresden 1874. Professor in the Dresden Academy.

2243 Scene during the persecution of the Jews in Speier. Signed: *C . W . Schurig* 1851.
24 c. — (2238) — C. — 1,38 h.; 1,65 w.

Friedrich Otto Georgi. Born at Leipzig 1819, died at Dresden 1874.

2244 Jerusalem and Mount Moriah. Signed: *Otto Georgi* 1869.
26 a. — (2239) — C. — 0,97 h.; 1,44 w.

Gustav Adolf Hahn. Born at Altenburg 1819, died at Dresden 1872.

2245 The court yard of Castle Kriebstein in Saxony. Signed: *G . Hahn.*
24 b. — (2241) — C. — 1,07 h.; 1,81 w.

Adolf Fr. G. Wichmann. Born at Celle 1820, died at Dresden 1866. Pupil of the Dresden Academy.

2246 Aretino reading aloud in Titian's garden in Venice. Signed: *A . Wichmann . 1865.*
C.-Z. — (2243) — C. — 1,02 h; 1,41 w.

Edm. Guido Hammer. Born at Dresden 1821, living there. Pupil of the Dresden Academy.

2247 A spotted greyhound. Signed: *Guido Hammer* 1852. Presented in 1872 by Professor Julius Hübner.
C.-Z. — (2245) — C. — 0,60 h.; 0,47 w.

2248 A wild sow with young ones.
24 a. — (2244) — C. — 1,31 h.; 1,87 w.

Heinrich Franz-Dreber, correctly K. Heinrich Dreber. Born at Dresden 1822, died near Rome 1875. Pupil of the Dresden Academy.

Landscape with the good Samaritan. Signed: *H. Franz-Dreber. Rom.* 1848. **2249**
23 a. — (2247) — C. — 1,23 h.; 1,76 w.

Phil. Alb. Gliemann. Born at Wolfenbüttel 1822, died at Dresden 1872. Pupil of the Dresden Academy.

Bust of an old Jew. Signed: *Gliemann. fe. im Atelier J. H.* (Hübner's monogram). Presented by Julius Hübner in 1872. **2250**
23 c. — (2249) — C. — 0,49½ h.; 0,37 w.

Meno Mühlig. Born at Eibenstock 1823, died in Dresden 1873. Pupil of the Dresden Academy.

A pilgrimage in the snow. Monks attacked by robbers. Signed: *Meno Mühlig.* **2251**
C.-Z. — (2250) — C. — 1,33 h.; 1,87 w.

Heinrich Ed. Müller. Born at Pultawa 1823, died in Dresden 1853.

Lake Michigan in North America. Signed: *H. Müller 53.* **2252**
24 c. — (2251) — C. — 0,77 h.; 1,05 w.

Castle Stein near Zwickau. Signed: *H. Müller.* **2253**
C.-Z. — (2252) — C. — 0,73½ h.; 0,63 w.

Johann Mich. Heinrich Hofmann. Born at Darmstadt 1824, living as Academy Professor in Dresden. Pupil of the Düsseldorf Academy.

The woman taken in adultery, before Christ. — Signed: *H. Hofmann.* **2254**
29 b. — (2253) — C. — 1,75 h.; 2,15 w. — ✻ N. G.-C. IV, 11. — Ph.

The Child Jesus in the Temple. Three-quarter-length. Signed: *H. Hofmann.* **2255**
29 b. — (2333) — C. — 1,52 h.; 2,04 w. — ✻ N. G.-C. — Ph.

Ludw. Albr. Schuster. Born near Stolpen 1824, living in Dresden. Pupil of the Dresden Academy.

The battle of Borodino (September 7. 1812). **2256**
31 a. — (2254) — C. — 1,88 h.; 2,85 w.

2257 The Saxon grenadier regiment »aus dem Winkell« after the battle of Jena (October 4. 1806). — Signed: *Schuster* . 1862.
24 a. — (2255) — C. — 1,17 h.; 2,27 w.

Karl Gottl. Schönherr. Born at Lengefeld 1824, living as Academy Professor in Dresden.

2258 St. Peter raising Tabitha to life. Signed: *C . Schönherr* . 1853.
23 b. — (2256) — C. — 0,92 h.; 1,50 w.

Gustav Adolf Friedrich. Born at Dresden 1824, living there. Pupil of the Dresden Academy.

2259 Farm horses at the plough. Signed: *A . Friedrich.*
25 b. — (2257) — C. — 0,61 h.; 0,83 w.

Moritz Müller. Born at Diethenburg 1825, living in Dresden. Pupil of the Dresden Academy.

2260 Child reading. Half-length. Signed: *H . M . Müller.*
26 c. — (2259) — C. — 0,44 h.; 0,38 w.

Aug. Eduard Leonhardi. Born at Freiberg in Saxony 1826, living in Loschwitz near Dresden. Pupil of the Dresden Academy.

2261 German forest landscape. Signed: E . Leonhardi 1863.
26 c. — (2262) — C. — 2,13 h.; 1,70 w.

Julius W. L. Rotermund. Born in Hannover 1826, died at Salzbrunn 1859. Pupil of Professor Bendemann in the Dresden Academy.

2262 Lamentation over Christ. — Finished by Ed. Bendemann (born at Berlin 1811, living in Düsseldorf) in consequence of Rotermund's early death. Signed: Julius Rotermund inv. et pinx. E. Bendemann dir. et fin. Dresden 1859.
29 c. — (2263) — Paper on C. — 2,58 h.; 2,83 w. — Ph.

Theodor von Götz. Lieutenant-colonel in Dresden. Born at Lieschen near Hoyerswerda 1826, living in Dresden. Developed as an artist in connection with Schuster.

The Crown Prince Albert receiving the congratulations of Prince George after the victorious battle near Beaumont (August 30. 1870). Signed: *v . Götz* 1887. **2262 A**
29 d. — C. — 1,69 h.; 3,01 w. — Ph.

Theodor Choulant. Born in Dresden 1827, pupil of the Academy, and still living there as Royal Saxon Court painter.

View of the Angels Bridge in Rome. Signed: *Choulant.* **2623**
26 c. — (2268) — C. — 1,32 h.; 1,93 w.

Joh. Siegwald Dahl. Born at Dresden 1827, living in Dresden. Honorary Member of the Academy there.

A wounded doe and her fawn. Signed: *S . Dahl* 1861. **2264**
31 b. — (2269) — C. — 0,76 h.; 0,98 w.

Ferry at Telemarken in Norway. Signed: *Siegwald Dahl* 1863. **2265**
31 d. — (2270) — C. — 0,67 h.; 1,36 w.

Gottl. Moritz Ritscher. Born at Dresden 1827, died there 1875.

A visit to the nurse. — Signed: *Moritz Ritscher. Dresden* 1874. **2266**
27 b. — (2271) — C. — 0,74 h.; 0,90 w.

K. Wilh. Hahn. Born at Ebersbach 1829, died at Dresden 1887. Pupil of the Dresden Academy.

Scene from Kleist's »Michael Kohlhaas.« Signed: *W. Hahn* 1851. **2267**
C.-Z. — (2275) — C. — 0,76½ h.; 1,03½ w.

Fr. Theodor Grosse. Born at Dresden 1829, living in Dresden as Professor in the Academy, where he was a pupil. Dr. phil.

Leda and the swan. Signed: *Th . Grosse . 1852.* **2268**
24 d. — (2276) — C. — 1,50 h.; 1,08 w.

Design for a theatre curtain. Received a prize at the Competition for the curtain of the new Dresden Court Theatre. **2269**
C.-Z. — (2277) — C. — 0,82 h.; 0,72 w.

2270 The landing of souls in Dante's Purgatory. Signed: *Th. Grosse* . 1879.
29 a. — (2278) — C. — 2,41 h.; 3,75 w.

W. Ferd. Pauwels. Born near Antwerp 1830, living as Academy Professor in Dresden. Pupil of the Antwerp Academy.

2271 Count Philipp of Alsace visiting the hospital of St. Maria at Ypern. Signed: *W . Ferdinand Pauwels.*
28 a. — (2279) — W. — 1,17 h.; 1,40 w. — ✠ N. G.-C. I, 2.

David Simonson. Born in Dresden 1831, living in Dresden. Pupil of the Dresden Academy.

2272 Bust of the artist's wife. Signed: *D . Simonson* 1867.
43 a. — (2280) — C. — 0,55 h.; 0,47½ w.

Aug. Chr. Herm. Tom Dieck. Born at Oldenburg 1831, living in Dresden. Pupil of the Dresden Academy.

2273 St. Cecilia. Three-quarter-length. Signed: A . TOM DIECK.
23 b. — (2281) — C. — 1,20 h.; 0,83 w.

Erwin Oehme. Born at Dresden 1831, living in Blasewitz near Dresden. Pupil of his father E. F. Oehme and the Dresden Academy. Professor.

2274 Quarry in Saxon Switzerland. Signed: *Erwin Oehme j.* 1860 . *Dresden.*
26 d. — (2282) — C. — 1,42 h.; 1,06 w.

Jan Libert Oury. Born at Liège 1833, living in Dresden. Pupil of the Dresden Academy.

2275 A nun reading. Half-length. Signed: J . L . O. (monogram) 1880.
28 d. — (2338) — C. — 0,81 h.; 0,59 w.

K. G. Adolf Thomas. Born at Zittau 1833, died in Dresden 1887. Pupil of the Dresden Academy.

2276 Landscape in the Bavarian Highlands. — Signed: *Ad. Thomas . München* 1866.
23 c. — (2284) — C. — 0,94 h.; 1,38 w.

Joh. Paul Ad. Kiessling. Born at Breslau 1836, living in Dresden as Professor in the Academy, where he was a pupil.

Three sisters. Family portrait. Three-quarter-length. **2277**
Presented in 1875 by Baroness Uckermann.
27 c. — (2286) — C. — 1,55 h.; 1,90 w.

Mignon. Study. Signed: *Paul Kiessling.* **2278**
26 b. — (2287) — W. — 0,47½ h.; 0,37½ w. — ✻ N. G.-C. II, 5.

Alfred Diethe. Born at Dresden 1836, living there as Professor of the Academy where he was also a pupil.

Christ at Emmaus. Signed: *Alf. Diethe Dresden 1860.* **2279**
29 b. — (2288) — C. — 1,08½ h.; 1,27 w.

Friedrich Preller the Younger. Born at Weimar 1838, living as Academy Professor in Dresden. Pupil of his father who bore the same name. See No. 2377.

The Monastery of Santa Scholastica near Subiaco. Signed: **2280**
Preller jun. Dresden.
30 a. — (2291) — C. — 1,26 h.; 1,85 w.

Karl Wilh. Müller. Born at Dresden 1839, living there. Pupil of the Dresden Academy.

Night scene in the Roman Campagna. **2281**
27 c. — (2294) — C. — 1,17 h.; 1,64 w.

Jul. Arthur Thiele. Born at Dresden 1841, living in Vienna. Pupil of the Dresden Academy.

A dead hare. Signed: *A. Thiele fecit im Atelier* **2282**
J. H. (Hübner's Monogram) *1864 Dresden.* Presented by Professor Hübner in 1872.
C.-Z. — (2297) — Paper. — 0,85 h.; 0,56½ w.

Winter landscape with sportsmen. Signed: *A. Thiele.* **2283**
24 a. — (2298) — C. — 1,15 h.; 1,83 w.

Deer in an autumnal mountain landscape. — Signed: **2284**
A. Thiele . 81.
28 a. — (2347) — C. — 1,16 h.; 1,81 w.

Fr. Leon Pohle. Born at Leipzig 1841, living as Academy Professor in Dresden. Pupil of the Dresden and of the Antwerp Academy, also of F. Pauwels in Weimar.

2285 Portrait of the artist Carl Peschel in his studio. Signed: *Leon Pohle.*

28 b. — (2299) — C. — 0,53½ h.; 0,41 w.

2286 Half-length-figure of Ercole Tornamienti. Signed: LEON POHLE . 1878.

28 d. — (2300) — W. — 0,91 h.; 0,70 w.

Aug. Leopold Venus. Born at Dresden 1843, died at Sonnenstein near Pirna 1886. Pupil of the Dresden Academy.

2287 St. Elizabeth distributing alms. Signed: *L . Venus pinx.* 1866. Presented by Herr John Meyer in Dresden in 1879.

23 b. — (2308) — C. — 0,88 h.; 1,59½ w.

36, a **2288** Bust of an old man in a red cap. Signed: *Leop. Venus im Atelier J . H.* (Hübner's Monogram) 1866. Presented by Professor Hübner in 1874.

43 a. — (2309) — C. — 0,58 h.; 0,44 w.

G. Ludwig Rudow. Born at Merseburg 1850, living in Dresden. Pupil of the Dresden Academy.

2289 Bust of the artist. Signed: *L . Rudow* 1870. *gemalt im Atelier des Prof. Dr. J. Hübner.* Presented in 1874 by Professor Hübner.

43 c. — (2312) — C. — 0,61½ h.; 0,48 w.

Anton Weber. Born near Weimar 1833, living in Berlin. Pupil of the Dresden Academy.

2290 Portrait of the engraver F. Seifert in Leipzig. Half-length. Signed: *Anton Weber fec. Drsd.* 1858. Presented by Professor Hübner in 1874.

43 a. — (2314) — C. — 0,70½ h.; 0,53 w.

Anton Robert Leineweber. Born at Böhmisch-Leipa 1845, living in Munich. Pupil of the Dresden Academy.

Bust of the artist. Presented by Professor Hübner in 1874. **2291**

43 c. — (2315) — C. — 0,60½ h.; 0,48½ w.

Ernst Ferd. Eichler. Born at Werdau 1850, living in Rome. Pupil of the Dresden Academy.

Bust of the artist himself. Signed: E . Eichler . 1872. Presented by Professor Hübner in 1874. **2292**

43 a. — (2316) — C. — 0,61½ h.; 0,50½ w.

Jacques Matth. Schenker. Born at Lucerne 1854, living in Dresden. Pupil of the Düsseldorf Academy and the Weimar School of Art.

The shore near Dieppe at low tide. Signed: *Schenker Dr.* 81. **2293**

27 b. — (2353) — C. — 0,48 h.; 0,83 w.

II. The Düsseldorf School.

Peter von Cornelius. Born at Düsseldorf 1783, died at Berlin 1867. Pupil of the old Düsseldorf Academy. Director of the Academy in Düsseldorf and in Munich; finally in Berlin.

Bust of Godfried Malss in Frankfurt a. M. Painted there between 1809 and 1811. **2294**

31 c. — C. — 0,52 h.; 0,41 w.

Herm. Plüddemann. Born at Kolberg 1809, died at Dresden 1868. Pupil of the Düsseldorf Academy under W. v. Schadow.

Friedrich Barbarossa appeasing the party strife at Besançon in 1157. Signed: *H . Plüddemann* . 1859. **2295**

31 a. — (2221) — C. — 1,57 h.; 2,43½ w.

Rudolf Jordan. Born at Berlin 1810, died at Düsseldorf 1887. Pupil of the Düsseldorf Academy. Professor.

2296 Shipwreck on the coast of Normandy. Signed: *R . J.* (monogram) 1848.
24 a. — (2223) — C. — 1,05 h.; 1,36 w. — Ph.

Andreas Achenbach. Born at Kassel 1815, living in Düsseldorf. Pupil of the Düsseldorf Academy. Professor.

2297 Dutch coast. Signed: *A . Achenbach* 1854. Bequeathed by Herr Moritz Winckler in 1884.
25 b. — C. — 0,70½ h.; 1,01 w.

2298 Coast near Flushing. Signed: *A . Achenbach* 64.
28 c. — (2235) — W. — 0,58½ h.; 1,10 w.

2299 An Amsterdam creek in the moonlight. — Signed: *A. Achenbach* 1871.
30 b. — (2329) — C. — 1,84 h.; 2,31 w.

2300 Fishing village in the moonlight. Signed: *A . Achenbach 72.*
30 b. — (2234) — C. — 0,58½ h.; 1,10 w.

2301 Watermill on a wooded hill. Signed: *A . Achenbach 72.*
30 b. — (2330) — C. — 1,57 h.; 2,36 w.

Adolph Richter. Born at Thorn 1816, died at Düsseldorf 1852. Pupil of the Düsseldorf Academy.

2302 Return of a Rhennish Landwehrmann. Signed: *A . Richter. Düsseldorf . 1851.* Bequeathed in 1884 by Herr Moritz Winckler.
24 b. — C. — 0,67½ h.; 0,89 w.

Julius Robert Röting. Born in Dresden 1821, living as Academy Professor in Düsseldorf. Pupil of Ed. Bendemann.

2303 Columbus before the ecclesiastical council at Salamanca. Signed: *J . Roeting* 1851.
31 c. — (2246) — C. — 1,73 h.; 2,39 w.

Gustav Ed. Seydel. Born at Luxemburg 1822, died at Dresden 1881. Pupil of the Düsseldorf and Antwerp Academies.

2304 Sad tidings. From the war of 1866. — Signed: *Ed. Seydel* 1867.
24 c. — (2248) — W. — 0,49 h.; 0,67 w.

Johann Karl Lasch. Born at Leipzig 1822, living as Professor in Düsseldorf. Pupil of Ed. Bendemann.

Children at play. Signed: *C. Lasch. 1861. Düsseldorf.* **2305**
28 b. — (2240) — C. — 1,06 h.; 0,86 w. — Ph.

Herm. Wislicenus. Born at Eisenach 1825, living as Academy Professor in Düsseldorf. Pupil of Schnorr von Carolsfeld.

Abundantia and Miseria (Abundance and Want). Signed: WISLICENUS. **2306**
23 c. — (2260) — C. — 1,76 h.; 1,93 w.

Design for a theatre curtain. Received a prize at the competition for the curtain of the new Dresden Court Theatre. **2307**
C.-Z. — (2261) — C. — 1,45½ h.; 1,36 w.

Karl Fr. Schick. Born at Hilpertsau 1826, died at Tretenhof 1875. Pupil of the Düsseldorf Academy.

Susanna bathing, surprised by the elders. — Signed: C. SCHICK. **2308**
24 d. — (2264) — C. — 1,04 h.; 1,28 w.

Oswald Achenbach. Born at Düsseldorf 1827, living there as Professor. Pupil of the Düsseldorf Academy.

Rocca di Papa in the Albanian mountains. Signed: *Osw. Achenbach.* **2309**
25 c. — (2266) — C. — 1,28 h.; 1,80 w.

The procession of St. Anna at Casamicciola in Ischia. Signed: *Osw. Achenbach* 1876. **2310**
26 b. — (2267) — C. — 1,25 h.; 1,08 w.

The Gulf of Naples. Signed: *Oswald Achenbach* 1880. Bequeathed in 1884 by Herr Moritz Winckler. **2311**
25 a. — C. — 1,41½ h.; 1,97½ w.

Axel Nordgren. Born at Stockholm 1828, living in Düsseldorf. Pupil of H. Gude in Düsseldorf.

Swedish fishing village in winter. Signed: *A. Nordgren* 1884. **2312**
25 b. — C. — 0,71½ h.; 1,28 w.

Benjamin Vautier. Born at Morges 1829, living as Professor in Düsseldorf. Pupil of R. Jordan in Düsseldorf.

2313 Pause in the dance at an Alsatian peasant's wedding. Signed: *B . Vautier . Ddf .* 1878.
28 c. — (2293) — C. — 0,90½ h.; 1,34 w.

Wilhelm Sohn. Born at Berlin 1830, living in Düsseldorf as Professor in the Academy. Pupil of his uncle Professor Karl Sohn in Düsseldorf.

2313 A Bust of a warrior of the 17th Century. Signed: *Wilh. Sohn .* 1869.
25 d. — C. — 0,70 h.; 0,54½ w.

Eduard von Gebhardt. Born at St. Johannis in Esthland 1838, living as Academy Professor in Düsseldorf. Pupil of the Petersburg Academy, the Carlsruhe School of Art and W. Sohn in Düsseldorf.

2314 The holy women washing and anointing the Body of Christ, which has been brought into the house by his faithful friends. Signed: *E . Gebhardt .* MDCCCLXXXIII.
28 d. — (2342) — W. — 0,70½ h.; 1,00 w.

Heinrich Deiters. Born at Münster i. W. 1840, living in Düsseldorf. Pupil of the Düsseldorf Academy.

2315 A forest stream. Signed: *H . Deiters . 84.*
26 d. — C. — 0,63 h.; 0,94 w.

Eugen G. Dücker. Born at Arensberg near Riga 1841, living as Academy Professor in Düsseldorf. Pupil of the Academy at St. Petersburg, since 1864 in Düsseldorf.

2316 On the shore of the Baltic. Signed: *E . Dücker.*
27 a. — (2346) — C. — 0,81 h.; 1,46 w.

G. Anton Rasmussen. Born at Stavanger in Norway in 1842, living in Düsseldorf. Pupil of the Düsseldorf Academy (H. Gude's).

2317 Gudvangen in Norway. Signed: *A . Rasmussen . Df.* 1883.
25 a. — C. — 1,85 h.; 1,36 w.

Hugo Oehmichen. Born at Borsdorf 1843, living in Düsseldorf. Pupil of the Dresden Academy, later in Düsseldorf under Vautier's influence.

Paying taxes. Signed: *H . Oehmichen* 1877. **2318**
82 c. — (2307) — C. — 0,87 h.; 1,26 w. — ✻ N. G.-C. III, 8.

Chr. Ludw. Bokelmann. Born at St. Jürgen near Bremen 1844, living in Düsseldorf. Pupil of the Düsseldorf Academy.

Emigrants taking leave of their home. Signed: *C . L. Bokelmann . Ddf .* 1882. **2319**
27 d. — (2349) — C. — 0,89 h.; 1,23 w.

III. The Munich School.

Karl Spitzweg. Born at Munich 1808, died there 1885. Self-educated. Possesses a style of his own as genre-painter.

Road to church near Dachau. Bavarian mountain landscape. Monogram: *S* in a pointed square. **2319 A**
26 c. — W. — 0,26½ h.; 0,48½ w.

Friedr. Wilh. Schön. Born at Worms 1810, died at Munich 1868. Pupil of the Munich Academy.

A young peasant with a hymn-book in her hand, in her room. Signed: *Schoen . pinx.* Bequeathed by Winckler 1884. **2320**
C.-Z. — C. — 0,61 h.; 0,48½ w.

Eduard Schleich. Born near Landshut 1812, died in Munich 1874. Pupil of the Munich Academy.

Cattle in the water. Signed: *Ed . Schleich.* **2321**
29 d. — (2229) — C. — 0,47 h.; 0,83½ w.

Joh. Gottfr. Steffan. Born at Wädenswyl 1815, living in Munich. Pupil of the Munich Academy.

Autumn day in the St. Gallen Alps. Signed: *J. G. Steffan pt. München* 1878. **2322**
29 d. — (2236) — C. — 0,81 h.; 1,09 w.

Wilh. Lichtenheld. Born at Hamburg 1817, living in Munich. Educated there in connection with Chr. Ernst Morgenstern.

2323 An inland lake by moonlight. Monogram: W . L. Bequeathed by Winckler 1884.
23 a. — C. — 0,91½ h.; 1,39½ w.

Friedrich Joh. Voltz. Born at Nördlingen 1817, died in Munich 1886. First pupil, then professor of the Munich Academy.

2324 Cattle in a valley. Signed: *Fr. Voltz 70.* Bequeathed by Winckler 1884.
29 d. — C. — 0,25 h.; 0,66½ w.

Aug. Robert Zimmermann. Born at Zittau 1818, died in Munich 1864. Brother and pupil of Albert Zimmermann (see No. 2361).

2325 Forest landscape. Signed: *Robert Zimmermann München* 1859.
24 c. — (2237) — C. — 0,59 h.; 0,73 w.

Aug. Richard Zimmermann. Born at Zittau 1820, died at Munich 1875. Brother and pupil of Albert Zimmerman (see No. 2361).

2326 Shipwreck on the coast near Carolin. Signed: *Rich. Zimmermann München* 1848.
24 a. — (2242) — C. — 1,50 h.; 1,51 w.

Adolf Lier. Born at Herrnhut 1826, died in Brixen 1882. Pupil of Richard Zimmermann in Munich where he chiefly worked.

2327 The Oise by moonlight. Signed: *A . Lier.*
27 c. — (2265) — C. — 1,05 h.; 1,50 w.

Franz Defregger. Born at Stronach in Tyrol 1835, living as Academy Professor in Munich. Pupil of K. v. Piloty in Munich.

2328 Hunters taking leave of the sennerin. Signed: *Defregger* 1877.
28 b. — (2285) — C. — 0,90 h.; 0,76 w. — ✻ N. G.-C. III, 9. — Ph.

The mountain smithy in the Tyrolese revolt 1809. Signed: *Franz Defregger* 1883. **2329**
30 c. — (2340) — C. — 1,18 h.; 2,24 w.

Karl Raupp. Born at Darmstadt 1837, living in Munich. Professor. Pupil of Karl von Piloty in Munich.

»Driven by the storm.« Peasant's boat on a stormy lake. Signed: *K. Raupp München 85.* **2330**
27 a. — C. — 0,81 h.; 1,57 w.

Ad. Ernst Meissner. Born at Dresden 1837, living in Munich. Pupil of the Dresden Academy, further developed in Munich.

Flock of sheep in the snow. Signed: Ernst Meissner München 1875. **2331**
27 d. — (2289) — C. — 0,64 h.; 1,00½ w.

Heinrich Lang. Born at Regensburg (Ratisbon) 1838, living in Munich. Pupil of the Munich Academy.

Catching wild horses. Signed: *H. Lang München.* **2332**
28 a. — (2341) — C. — 0,81 h.; 1,74 w.

Guido von Maffei. Born at Munich 1838, living there. Pupil of the Munich Academy and of Otto Gebler.

»Sure prey.« A roebuck which has been shot, followed by two dogs. Signed: *G. von Maffei München* 1879. **2333**
28 b. — (2290) — C. — 1,38 h.; 1,91 w. — Ph.

Fr. Otto Gebler. Born at Dresden 1839, living in Munich. Pupil of Karl von Piloty in Munich.

»Two poachers.« A dog devouring a hunted hare, a second dog, exhausted, watching him. Signed: *Otto Gebler München* 1879. **2334**
29 d. — (2292) — C. — 0,76 h.; 1,04 w. ✻ N. G.-C. IV, 12.

»One of the seven sleepers.« Shepherd boy asleep in a barn with the sheep around him. Signed: *Otto Gebler München* 1884. **2335**
26 a. — C. — 0,96½ h.; 1,35 w.

Eduard Kurzbauer. Born at Lemberg 1840, died at Munich 1879. Pupil of the Vienna and the Munich Academy.

2336 »The slander.« Young men and girls in a spinning room. Signed: *Eduard Kurzbauer. München.*
27 b. — (2295) — W. — 0,66 h.; 0,91 w. — ✳ N. G.-C. II. 6.

Joseph Brandt. Born at Szczebrzeszyn in Poland 1841, living as Professor in Munich. Pupil of Fr. Adam in Munich.

2337 Train of plunder at a ford. Polish cavalry of Sobiesky's time. Signed: *Józef Brandt Warszawy* 1874.
27 a. — (2296) — C. — 0,69 h.; 0,60 w.

Nikolaus Gysis. Born on the Island of Tinos (Greece) 1842, living in Munich. Pupil of Karl von Piloty in Munich.

2338 Punishment of a stealer of poultry in Smyrna. Signed: *N . Gysis.*
25 d. — C. — 1,36 h.; 1,05 w.

August Rob. Rud. Schietzold. Born at Dresden 1842, living in Munich. Pupil of the Dresden Academy. Under Schleich's influence in Munich.

2339 Starnberger lake. Signed: *R . Schietzold . Mch . 77.*
27 a. — (2302) — C. — 0,76 h.; 1,43 w.

2340 On the Island of Capri. Signed: *R . Schietzold Mch. 84.* Presented by the artist in 1884.
24 a. — C. — 1,17 h.; 1,46½ w.

Werner W. G. Schuch. Born at Hildesheim 1843, living in Munich. Was Professor of Architecture in Hannover.

2341 A cromlech. Signed: *Werner Schuch* 1881.
30 d. — (2348) — C. — 1,21 h.; 1,96 w.

Wilhelm Leibl. Born at Cologne 1844, living in Munich. Pupil of Karl von Piloty in Munich.

2342 Study of a female head. Signed: *W . Leibl . 79.*
26 c. — (2310) — W. — 0,31 h.; 0,24 w.

Josef Em. Weiser. Born at Patschkau (Silesia) 1847, living in Munich. Pupil of Prof. W. Diez of Munich.

The last refuge. Defence of a monastery. — Signed: Josef Weiser. **2343**
26 c. — (2311) — W. — 0,73 h.; 1,40 w.

Ludwig Dill. Born at Gernsbach 1848, living in Munich. Pupil of K. v. Piloty in Munich.

Scene from the Venetian lagoons. Signed: L . DILL. **2344**
25 b. — C. — 0,81 h.; 1,21 w.

Victor Weishaupt. Born at Munich 1848, living in Munich. Pupil of the Munich Academy.

Watering cattle near a windmill. Signed: *V. Weishaupt. München.* **2345**
25 a. — C. — 1,45½ h.: 2,06 w.

Fritz Aug. Kaulbach. Born at Hannover 1850, living in Munich as Professor and Director of the Academy, where he was a pupil.

»A May day«. Family party in the open air. Costume of the seventeenth Century. — Signed: *Fritz Aug. Kaulbach* 1879. **2346**
26 a. — (2313) — W. — 0,96 h.; 1,57 w.

Ernst K. G. Zimmermann. Born at Munich 1852, living there. Pupil of the Munich Academy.

»The music lesson.« Pastoral scene with a satyr looking on. Signed: *Ernst Zimmermann . München* . 1884. **2347**
28 c. — C. — 1,59½ h.; 2,11 w.

Aug. Ed. Nikolaus (Claus) Meyer. Born at Hannover 1856, living in Munich. Pupil of Professor Loefftz in Munich.

»Three cats and three kittens.« The women in old German costume. Signed: *Claus Meyer* . 1885. **2348**
28 d. — C. — 0,82½ h.: 1.04½ w.

IV. The Berlin School.

Joh. Heinr. Karl Krüger. Born at Salzwedel 1812, living in Arendsee (Mark Brandenburg). Pupil of the Berlin Academy.

2349 A village landscape.
C.-Z. — (2228) — C. — 0,99½ h.; 1,30½ w.

K. Ludwig Jul. Rosenfelder. Born at Breslau 1813, died 1881 as Academy Director in Königsberg. Pupil of the Berlin Academy.

2350 Bust of the painter Ernst Resch. Bequeathed by him in 1864.
43 c. — (2231) — C. — 0,85½ h.; 0,52 w.

Karl L. F. Becker. Born at Berlin 1820, living as Professor and President of the Academy in Berlin. Pupil of the Berlin Academy.

2351 Auction of pictures in an aristocratic drawing room. — Signed: *C . Becker.*
28 a. — (2331) — C. — 1,23 h.; 1,58 w.

Wilh. Gentz. Born at Neu-Ruppin 1822, living as Academy Professor in Berlin. Pupil of the Berlin and the Antwerp Academy.

2352 The festival of the dead in Cairo. Signed: W. GENTZ. 1871.
26 c. — (2322) — C. — 0,74 h.; 1,26 w.

Hans Fr. Gude. Born at Christiania 1825, living as head of a studio in Berlin, formerly Professor in Düsseldorf and Carlsruhe. Pupil of the Düsseldorf Academy.

2353 Fishers landing on the sea-shore. — Signed: *H . F. Gude* 1885.
30 d. — C. — 1,32 h.; 2,39 w.

Heinr. Joh. Gärtner. Born at Neu-Strelitz 1828, living in Berlin. Pupil of Fr. W. Schirmer in Berlin.

2354 »In the sweat of thy face.« Landscape with Adam, Eve, Cain and Abel. Signed: *H . G . fec . Roma* 1865.
23 d. — (2272) — C. — 1,62 h.; 2,22 w.

Ludwig Knaus. Born at Wiesbaden 1829, living as head of a studio in Berlin. Pupil of the Düsseldorf Academy. Further educated in Paris and Berlin.

Rope dancer's life before and behind the scenes. Signed: *L . Knaus* . 1880. **2355**
27 d. — (2337) — W. — 0,81 h.; 1,10 w.

Otto C. F. A. Dörr. Born at Ludwigslust 1831, died at Dresden 1868. Pupil of the Berlin Academy and of Bonnat in Paris.

In Bonnat's studio in Paris. Signed: *O . Dörr.* Presented in 1872 by the widow of the artist. **2356**
24 d. — (2283) — C. — 0,61 h.; 0,82 w.

Louis Douzette. Born at Triebsee 1834, living in Berlin. Pupil of H. Eschke in Berlin.

A lake in the moonlight. Signed: *L . Douzette.* **2357**
27 b. — (2339) — C. — 0,58½ h.; 0,91 w.

Christian Wilberg. Born at Havelberg 1839, died at Paris 1882. Pupil of Pape and Gropius in Berlin, where he is living.

»Memento mori.« Scene from the Sabine hills. Signed: *Ch . Wilberg.* — Presented by a Dresden family in 1883. **2358**
26 b. — (2345) — C. — 1,30 h.; 1,10 w.

Karl Ludwig. Born at Römhild (Saxe-Meiningen) 1839. Pupil of Karl v. Piloty in Munich. Living in Berlin. Professor.

Alpine landscape. Signed: *Carl Ludwig . Berlin* 1882. **2359**
25 c. — (2343) — C. — 1,37 h.; 2,01 w.

V. The Vienna School.

Ludwig Ferd. Schnorr von Carolsfeld. Born at Königsberg 1788, died at Vienna 1853. Pupil of the Vienna Academy.

2360 Bust of an old man in old German costume. Monogram: L . S.
28 b. — (2188) — C. — 0,16 h.; 0,13½ w.

August Albert Zimmermann. Born at Zittau 1808, living in Munich. Pupil of the Academy in Dresden and Munich, and for a long time Professor of the Vienna Academy.

2361 Ploughing a field. Signed: *Albert Zimmermann.*
26 a. — (2220) — C. — 0,89 h.; 1,52 w.

Anselm Feuerbach. Born at Speier 1829, died at Venice 1880. Pupil of the Academy in Düsseldorf and in Antwerp, and for some time Professor in the Vienna Academy.

2362 The Virgin and Child between angels with musical instruments. Three-quarter-length. Signed: *Anselm Feuerbach . Roma .* 1860.
30 b. — (2336) — C. — 1,17 h.; 0,96 w. — ✻ N. G.-C. IV, 10.

Heinrich von Angeli. Born 1840 at Oedenburg in Hungary, living as Academy Professor in Vienna. Pupil of various Academies.

2363 Bust of the artist G. A. Kuntz. Study.
26 b. — C. — 0,58½ h.; 0,47½ w.

Gustav Adolf Kuntz. Born at Wildenfels 1843, died in Rome 1879. Pupil of H. von Angeli in Vienna.

2364 A greeting from the outside world. A nun in her cell. Signed: *G . A . Kuntz .* 1876.
25 d. — (2304) — W. — 0,62 h.; 0,36 w. — ✻ N. G.-C. I, 3.

2365 A Roman pilgrim, kissing a crucifix. Signed: *Gustav Kuntz . Rom .* 1878.
28 c. — (2305) — W. — 0,79 h.; 0,48 w.

2366 Roman pilgrim, praying.
28 c. — (2306) — W. — 0,76 h.; 0,46½ w. — ✻ N. G.-C. V, 13.

2367 Roman woman selling vegetables. Signed: *G . Kuntz. Rom .* 1878. Bequeathed by Winckler 1884.
25 d. — W. — 0,53 h.; 0,35 w.

VI. The Carlsruhe School.

Carl Friedrich Lessing. Born at Breslau 1808, died at Carlsruhe 1880. Pupil of the Berlin and of the Düsseldorf Academy. He was Professor and Director of the Carlsruhe School of Art.

Landscape with a burning monastery. Signed: C . F . L. 1846. **2368**
29 c. — (2218) — C. — 1,23 h.; 1,73 w.

Landscape in the Eifel district. Signed: C . F . L . 1877. **2369**
30 c. — (2217) — C. — 1,26 h.; 1,89 w.

Wilhelm L. F. Riefstahl. Born in Neu-Strelitz 1827, living in Munich. Pupil of the Berlin Academy. Was for some time Professor and Director of the Carlsruhe School of Art.

Funeral procession past the Pantheon in Rome. Signed: W . Riefstahl . Rom 1871. **2370**
27 c. — (2335) — C. — 1,17 h.; 1,80 w.

The anatomical theatre in Bologna. Signed: W . Riefstahl . München. **2371**
25 c. — C. — 1,65½ h.; 1,32 w.

Carl Hoff. Born at Mannheim 1838, living as Professor in the School of Art at Carlsruhe. Pupil of the School of Art at Carlsruhe and the Academy at Düsseldorf.

»The son's last greeting.« The comrade of the fallen man bringing the sad tidings to his mother and sister. — Signed: *Carl Hoff . 78 . Ddf.* **2372**
30 a. — (2344) — C. — 1,49 h.; 2,13 w.

Ferdinand Keller. Born at Carlsruhe 1842, living as Director of the School of Art at Carlsruhe. Pupil of the Carlsruhe School of Art.

Design for the curtain of the Royal Court theatre in Dresden. At the competition it received a prize, was chosen, and carried ont. **2373**
C.-Z. — (2303) — C. — 1,34 h.; 1,56 w. — Ph.

Hermann Baisch. Born at Dresden 1846; living as Professor of the Carlsruhe School of Art. Pupil of Lier in Munich.

2374 A Dutch canal. Landscape. Signed: *Hermann Baisch.* 1882.
27 a. — (2350) — C. — 0,79 h.; 1,51 w.

2375 Watering cows near the slope of a hill. Signed: *Hermann Baisch* . 1883.
26 a. — (2351) — C. — 1,09 h.; 1,56 w.

Gustav Schönleber. Born at Bietigheim 1851, living as Professor of the School of Art in Carlsruhe. Pupil of Lier in Munich.

2376 Low tide at Flushing. Signed: *G* . *Schönleber* . 1881.
27 a. — (2352) — C. — 1,56 h.; 2,51 w.

VII. The Weimar School.

Joh. Friedrich Chr. E. Preller. Born at Eisenach 1804, died at Weimar 1878. Pupil of the Dresden, Antwerp and Milan Academies. Professor in the Weimar School of Art.

2377 Norwegian coast scene. Monogr.: F . P . 1850 . *Weimar.*
26 d. — (2203) — C. — 0,45 h.; 0,62½ w.

2378 Landscape with a centaur carrying off a nymph. Monogram: F . P . 1874 . *Weimar.*
23 a. — (2328) — C. — 0,82 h.; 1,41 w.

Otto W. H. von Kamecke. Born in Stolp 1826, living in Berlin. Pupil of the Weimar School of Art.

2379 Alpine landscape. Signed: *O* . *v* . *Kamecke.*
30 c. — (2334) — C. — 1,35 h.; 1,90 w.

Theodor Jos. Hagen. Born at Düsseldorf 1842, living as Professor and Director of the Weimar School of Art. Pupil of Osw. Achenbach in Düsseldorf.

2380 The little town of Zons near the Rhine. Signed: *Th. Hagen* . *Weimar* 1879.
26 a. — (2301) — C. — 1,51 h.; 2,25 w.

Franz Sturzkopf. Born 1852 at Hannover, living in Weimar. Pupil of the Weimar School of Art.

Westphalian smithy. Signed: *F. Sturzkopf.* **2381**
24 b. — C. — 0,54 h.; 0,65 w.

VIII. Hamburg and Holstein artists.

Friedr. Karl Gröger. Born at Ploen 1766, died at Hamburg 1838. Self educated.

Bust of the artist himself. Presented by him. **2382**
43 a. — (2170) — C. — 0,60 h.; 0,46 w.

J. G. Valentin Ruths. Born at Hamburg 1825, living there. Pupil of the Munich and Düsseldorf Academy.

Autumn morning in the south of Switzerland. Signed: *Valentin Ruths* 1876. **2383**
27 d. — (2258) — C. — 0,78 h.; 1,42 w.

Heinr. Louis Theod. Gurlitt. Born at Altona 1812, living at Plauen near Dresden. Studied in Hamburg, Munich and Copenhagen.

The monastery of Busaco in Portugal. Signed: *Gurlitt. Drsd.* 1875. **2384**
29 c. — (2225) — C. — 1,21 h.; 1,88 w.

SECOND SECTION.

Foreign Schools.

I. The French School.

François Baron Gérard. Born at Rome 1770, died in Paris 1837. Pupil of David. Court painter to Napoleon I.

2385 Napoleon I. in coronation robes. Presented by Napoleon I.
[illegible] (780) C. 2,21 h.: 1,45 w.

Jean Ant. Theod. Gudin. Born at Paris 1802, died in Boulogne-sur-Seine 1880. Pupil of Girodet-Trioson.

2386 A sea fight. Signed: *T. Gudin*. 1852.
[illegible] (781) C. 0,70 h.: 0,73 w.

Elise Puyroche, née **Wagner.** Born at Dresden 1828, living in Lyons. Pupil of Saint-Jean there.

2387 The torn wreath. Flower-piece. Signed: *Elise Wagner* 1850.
[illegible] — (2278) C. 1,05 h.: 0,89 w.

II. Swiss Artists.

Alexandre Calame. Born at Vevey 1810, died at Mentone 1864. Pupil of Diday in Munich.

2388 Fine trees near a mountain stream. Signed: *A. Calame* 1854.
30 a. — (782) — C. 1,40 h.: 2,00 w.

Jos. Rudolf Koller. Born at Zurich 1828, living there. Pupil of the Dusseldorf Academy.

Four oxen ploughing. Signed: R. Koller 1868. (20 Aust.). **2389** Presented by Herr Otto Wesendonck.

26 c. — (2274) — C. — 1,35 h.; 2,04 w.

III. School of the Netherlands.

Fr. de Leeuw. Circumstances of his life unknown.

Lake in moonlight. Signed: *Fr . de Leeuw* 1845. Be- **2390** queathed by Winckler 1884.

C.-Z. — C. — 0,14 h.; 0,17½ w.

Winter landscape. Signed: *Fr . de Leeuw* 1845. Be- **2391** queathed by Winckler 1884.

C.-Z. — W. — 0,14 h.; 0,17½ w.

PART III.

The Pastels, Miniatures and Tapestries.

FIRST SECTION.

The Pastels.

I. The Italian School.

Guido Reni. Born near Bologna 1575, died at Bologna 1642. Pupil of Dionys Calvaert and Ludovico Carracci.

Bust of St. Francis. 1
40 a. — (1) — Paper. — 0,58 h.; 0,47 w. — Ph.

Rosalba Carriera. Born at Venice 1675, died there 1757.

The following 157 pastels of this artist are all upon paper.

Friedrich Christian of Saxony as Electoral Prince. Half-length. 2
40 a. — (24) — 0,63½ h.; 0,51½ w. — Ph.

Bust of the Princess Anna Amalia of Modena. 3
40 c. — (25) — 0,55½ h.; 0,42½ w.

A Venetian Procurator in a red coat. Half-length. 4
40 a. — (26) — 0,72 h.; 0,59½ w.

Bust of Queen Maria Josefa of Saxony. 5
41 a. — (27) — 0,53½ h.; 0,42½ w. — Ph.

Bust of the Abbé Sartorius. 6
40 b. — (28) — 0,30½ h.; 0,27 w.

Bust of King Frederick IV of Denmark. 7
40 b. — (29) — 0,53½ h.; 0,37 w.

8 Bust of the Abbé Metastasio.
41 a. — (30) — 0,32 h.; 0,25½ w.

9 Bust of Louis XV of France as Dauphin.
40 b. — (31) — 0,50½ h.; 0,38½ w.

10 Bust of Duke Rinaldo of Modena.
41 c. — (32) — 0,24½ h.; 0,18 w.

11 Portrait of the Cardinal of York. Half-length.
40 b. — (33) — 0,55 h.; 0,42 w.

12 Bust of Count Pietro Minelli.
40 b. — (34) — 0,53 h.; 0,43 w.

13 Bust of Countess Camillo Minelli.
41 a. — (35) — 0,54½ h.; 0.42½ w.

14 Bust of Countess Recanati.
40 b. — (36) — 0,42 h.; 0,32½ w.

15 Bust of Countess Leopoldine von Sternberg.
41 b. — (37) — 0,46 h.; 0,34 w.

16 Bust of a Venetian lady of the house of Barbarigo.
40 b. — (38) — 0,42 h.; 0,33 w. — Ph.

17 Bust of the Princess Henriette of Modena.
40 b. — (39) — 0,53 h.; 0,41 w.

18 Bust of Princess Anna Amalia Josefa of Modena.
41 a. — (40) — 0,53 h.; 0,41 w.

19 The Empress Elisabeth, consort of Charles VI. Half-length.
41 a. — (41) — 0,57½ h.; 0,45 w.

20 The Empress Amalie, consort of Joseph I. Half-length.
41 a. — (42) — 0,65½ h.; 0,51½ w.

21 The Elector Clemens August of Cologne. Half-length.
40 c. — (43) — 0,57 h.; 0,45 w.

22 Bust of Count de Villiers.
40 c. — (44) — 0,56½ h.; 0,45 w.

23 Bust of the Princess Moncenigo, née Carrara.
40 c. — (45) — 0,52 h.; 0,41 w.

24 The dancer Barbarina Campani. Half-length.
41 c. — (46) — 0,56½ h.; 0,46½ w.

25 Countess Orzelska. Half-length.
40 b. — (47) — 0,64 h.; 0,51 w. — Ph.

26 The Princess of Teschen (Lubomirska). Half-length.
40 c. — (48) — 0,57½ h.; 0,46 w. — Ph.

27 Bust of the singer Faustina Hasse, née Bordoni.
41 b. — (49) — 0,30 h.; 0.26½ w. — Ph.

Bust of a Tyrolese hostess. **28**
40 b. — (50) — 0,33 h.; 0,27 w.

Bust of the artist herself. **29**
40 b. (51) 0,46½ h. 0,34 w.

Bust of an old woman in a black bodice. **30**
41 c. (52) 0,32½ h. 0,26½ w.

Bust of the personification of Europe. **31**
41 b. (53) 0,34 h. 0,28 w

Bust of the personification of Asia. **32**
41 b. (54) 0,33½ h. 0,27½ w.

Bust of the personification of Africa. **33**
41 b. (55) 0,34 h. 0,28 w

Bust of the personification of America. **34**
41 b. — (56) — 0,33½ h.; 0,27½ w.

Clio, the Muse of History. Half-length. **35**
41 c. — (57) — 0,62½ h.; 0,50 w.

»Watchfulness« as a female figure. Half-length. **36**
41 c. (58) 0,55 h.; 0,41 w.

Bust of »Wisdom.« **37**
41 b. (59) 0,33½ h.; 0,27 w.

Bust of »Justice.« **38**
41 b. (60) 0,34 h.; 0,28 w.

Bust of »Temperance.« **39**
41 b. (61) 0,34 h. 0,27 w.

Bust of »Sincerity.« **40**
41 b. — (62) — 0,34 h.; 0,27½ w.

The Temporal, hand in hand with the Eternal. Female figures. Half-length. **41**
41 b. — (63) — 0,63½ h.; 0,51 w. — Ph.

Love on the breast of Justice. Female figures. Half-length. **42**
41 b. — (64) — 0,64½ h.; 0,51½ w. — Ph.

Bust of »Spring.« **43**
41 b. (65) — 0,29½ h.; 0,27 w.

Bust of »Summer.« **44**
41 b. (66) 0,30½ h.; 0,26½ w.

Bust of »Autumn.« **45**
41 b. (67) 0,30½ h.; 0,26½ w.

Bust of »Winter.« **46**
41 b. — (68) — 0,30½ h.; 0,27 w.

47 Bust of the Fate Clotho.
41 b. — (69) — 0,34 h.; 0,27½ w.

48 Bust of the Fate Lachesis.
41 b. — (70) — 0,33⅓ h.; 0,27⅓ w.

49 Bust of the Fate Atropos.
41 b. — (71) — 0,33 h.; 0,26½ w.

50 »Air« as a half-length female figure.
41 a. — (72) — 0,56 h.; 0,46 w.

51 »Water« as a half-length female figure.
41 a. — (73) — 0,56 h.; 0,46 w.

52 »Earth« as a half-length female figure.
41 a. — (74) — 0,56 h.; 0,46 w.

53 »Fire« as a half-length female figure.
41 a. — (75) — 0,56 h.; 0,46 w.

54 Winged figure of the goddess of Victory, with a wreath upon her head. Half-length.
41 c. — (76) — 0,60⅓ h.; 0,53 w. — Ph.

55 Bust of the Saviour.
41 a. — (77) — 0,30½ h.; 0,23 w.

56 Bust of the Virgin looking up to heaven.
40 b. — (78) — 0,44 h.; 0,33½ w.

57 Bust of the Virgin looking downwards.
40 c. — (79) — 0,29 h.; 0,23 w.

58 Bust of the Virgin with her right hand on her breast.
40 b. — (80) — 0,34 h.; 0,28 w.

59 Bust of the Virgin with a book.
40 c. — (81) — 0,33 h.; 0,26⅓ w.

60 The Virgin as Mater dolorosa. Half-length.
40 c. — (82) — 0,58⅓ h.; 0,48 w. — Ph.

61 Mary Magdalene with a book. Half-length.
40 c. — (83) — 0,57 h.; 0,46⅓ w. — Ph.

62 Mary Magdalene with a skull in her hand. Half-length.
40 c. — (84) — 0,41 h.; 0,32⅓ w. — Ph.

63 Mary Magdalene with the cross in her hands. Half-length.
40 c. — (85) — 0,46 h.; 0,33½ w.

64 The little St. John. Half-length.
41 b. — (86) — 0,31⅓ h.; 0,24⅓ w.

65 Bust of the Virgin with her left hand on her breast.
40 b. — (87) — 0,53 h.; 0,41⅓ w.

Bust of the Saviour in the attitude of blessing. **66**
40 c. — (88) — 0,32 h.; 0,27 w.

Bust of the Saviour with long flowing hair. **67**
40 c. — (89) — 0,33 h.; 0,27 w.

Bust of Joseph. **68**
41 c. — (90) — 0,21 h.; 0,16½ w.

Bust of the Virgin looking downwards. **69**
41 b. — (91) — W. — 0,23½ h.; 0,18½ w.

Bust of the Virgin with folded hands. **70**
40 c. — (92) — 0,32½ h.; 0,28½ w.

Bust of a gentleman in a yellow coat and blue cloak. **71**
40 b. — (93) — 0,54½ h.; 0,42 w.

Bust of a young warrior. **72**
40 b. — (94) — 0,52½ h.; 0,38 w.

Portrait of a gentleman in a black coat. Half-length. **73**
40 a. — (95) — 0,73 h.; 0,60½ w.

Bust of a lady in a silk dress with white and blue flowers on it. **74**
40 c. — (96) — 0,56½ h.; 0,45 w.

Bust of a gentleman in a yellow coat and purple waistcoat. **75**
41 c. — (97) — 0,24½ h.; 0,19 w.

Bust of a lady in a blue cloak with ermine. **76**
40 b. — (98) — 0,55½ h.; 0,42 w.

Bust of a lady in a low greenish dress. **77**
40 c. — (99) — 0,57 h.; 0,48 w.

Bust of a gentleman in a brilliant red coat. **78**
40 b. — (100) — 0,56½ h.; 0,45 w.

Bust of a lady in a blue dress and a yellow cloak. **79**
40 c. — (101) — 0,51 h.; 0,39½ w.

Bust of a girl with a kitten. **80**
41 c. — (102) — 0,23 h.; 0,19 w.

Bust of a lady with a red bow on her breast. **81**
41 c. — (103) — 0,32½ h.; 0,26½ w.

Bust of Diana in pink drapery. **82**
41 c. — (104) — 0,30 h.; 0,26½ w.

Bust of a Muse in blue drapery. **83**
41 c. — (105) — 0,29½ h.; 0,25½ w.

Bust of a gentleman in a yellowish-red coat and brown cloak. **84**
41 a. — (106) — 0,54½ h.; 0,43 w.

85 Bust of a lady in a blue cloak.
40 b. — (107) — 0,41 h.; 0,32 w.

86 Bust of a gentleman in a red coat and cloak trimmed with gold lace.
41 a. — (108) — 0,50 h.; 0,39½ w.

87 Portrait of a lady in a sea-green dress. Half-length.
41 a. — (109) — 0,67½ h.; 0,50½ w.

88 Bust of a lady in a brown dress with coloured flowers upon it.
41 a. — (110) — 0,55 h.; 0,41 w.

89 A lady with a basket of flowers. Half-length.
41 a. — (111) — 0,64 h.; 0,49 w.

90 Bust of a lady with only a blue cloak.
41 b. — (112) — 0,30 h.; 0,26 w.

91 Bust of a Muse in red drapery.
41 b. — (113) — 0,29½ h.; 0,24½ w.

92 Bust of a girl in a straw hat.
41 b. — (114) — 0,41½ h.; 0,33 w.

93 Bust of a lady in ermine and a blue shawl.
41 b. — (115) — 0,41½ h.; 0,33 w.

94 Bust of a Muse in a lilac mantle.
41 b. — (116) — 0,29 h.; 0,24½ w.

95 Bust of a lady in a red mantle.
41 b. — (117) — 0,28½ h.; 0,22½ w.

96 Bust of a girl in a mantle shot with green and red.
41 b. — (118) — 0,30 h.; 0,26 w.

97 Bust of a lady in a blue dress and pink cloak.
41 b. — (119) — 0,46 h.; 0,35 w.

98 Bust of Diana with a spray of flowers in her hair.
41 b. — (120) — 0,30 h.; 0,26 w.

99 Bust of a fair youth in armour.
41 b. — (121) — 0,33½ h.; 0,26½ w.

100 Bust of a lady in thin light red drapery.
41 b. — (122) — 0,32 h.; 0,28½ w.

101 Bust of a lady with a looking glass.
41 b. — (123) — 0,47 h.; 0,34 w.

102 Bust of a lady in an ermine mantle.
41 b. — (124) — 0,45 h.; 0,35 w.

103 Bust of a lady in a bright blue silk dress.
41 b. — (125) — 0,44½ h.; 0,36½ w.

Bust of Diana with a diadem of pearls. **104**
41 b. — (126) — 0,29½ h.; 0,26 w.

Bust of a black-haired lady with a thin gold necklace. **105**
41 b. — (127) — 0,29½ h.; 0,26 w.

Bust of a lady in a brownish dress and blue mantle. **106**
41 b. — (128) — 0,51½ h.; 0,40½ w.

Bust of a lady in ermine over a reddish-yellow dress. **107**
40 b. — (129) — 0,52 h.; 0,41 w.

Bust of a lady in a thin lace scarf. **108**
40 b. — (130) — 0,57 w.; 0,44½ w.

Bust of a lady in a dull lilac lace dress. **109**
40 b. — (131) — 0,56 h.; 0,44½ w.

Bust of a lady in a black lace dress with a pink bow. **110**
40 c. — (132) — 0,48½ h.; 0,40 w.

Bust of a gentleman in a red coat with a handsome pattern on it. **111**
40 b. — (133) — 0,58 h.; 0,46½ w.

Bust of a lady in a blue cloak with a jewelled chain. **112**
40 b. — (134) — 0,41 h.; 0,34 w.

Bust of a lady in a white dress with yellow flowers upon it. **113**
40 b. — (135) — 0,41½ h.; 0,33 w.

Bust of a gentleman in a full blue cloak. **114**
40 b. — (136) — 0,56½ h.; 0,46½ w.

Bust of a lady in a blue mantle over a light dress. Half-length. **115**
40 a. — (137) — 0,75½ h.; 0,64 w.

Bust of a lady with a spray of orange blossom. **116**
40 c. — (138) — 0,57½ h.; 0,46 w.

Bust of a lady in a light yellow dress with blue ribbons. **117**
40 b. — (139) — 0,53½ h.; 0,42½ w.

Bust of a singer with a music book. **118**
41 c. — (140) — 0,44½ h.; 0,33½ w.

Bust of a lady in a blue mantle over a white lace dress. **119**
40 b. — (141) — 0,41½ h.; 0,33½ w.

Bust of a lady in a dress with coloured flowers upon it. **120**
40 b. — (142) — 0,41 h.; 0,32½ w.

Bust of a Turk with a cup. **121**
41 c. — (143) — 0,56½ h.; 0,44 w.

122 A warrior in armour with a long wig. Half-length.
44 c. — (144) — 0,79 h.; 0,65 w.

123 Bust of Diana with a pearl diadem in the form of a crescent.
41 c. — (145) — 0,30 h.; 0,26 w.

124 Bust of a gentleman in a light flowered waistcoat and red coat.
41 c. — (146) — 0,56 h.; 0,44½ w.

125 Bust of a Muse in red drapery.
41 b. — (147) — 0,29½ h.; 0,24½ w.

126 Bust of a lady in a yellow mantle trimmed with ermine.
41 b. — (148) — 0,42 h.; 0,31½ w.

127 Bust of a girl with a parrot.
41 b. — (149) — 0,33½ h.; 0,26½ w.

128 Bust of a lady in a reddish-yellow dress trimmed with fur.
41 b. — (150) — 0,31½ h.; 0,25 w.

129 Bust of a gentleman in a dark yellow coat.
41 c. — (151) — 0,44 h.; 0,19 w.

130 Bust of a girl in blue and white drapery.
41 b. — (152) — 0,30 h.; 0,26 w.

131 Bust of a girl in violet drapery.
41 b. — (153) — 0,32 h.; 0,26½ w.

132 Bust of a lady in a blue mantle and a pearl necklace.
41 b. — (154) — 0,30 h.; 0,25½ w.

133 Bust of Diana in reddish-purple drapery.
41 c. — (155) — 0,30 h.; 0,26½ w.

134 Study of a female figure with a little white drapery. Half-length.
41 c. — (156) — 0,23½ h.; 0,18 w.

135 Bust of Diana in brown drapery.
41 c. — (157) — 0,30½ h.; 0,26½ w.

136 Bust of a lady in white drapery with red ribbons in her hair.
41 c. — (158) — 0,21½ h.; 0,17½ w.

137 Bust of a Muse in yellowish-red drapery.
41 b. — (159) — 0,29 h.; 0,24½ w.

138 Bust of a peasant boy.
41 c. — (160) — 0,23½ h.; 0,16 w.

139 Bust of a red-haired girl.
41 c. — (161) — 0,23 h.; 0,17½ w.

Bust of Diana with a crescent on her brow. **140**
41 c. — (162) — 0,25½ h.; 0,19½ w.

Bust of a girl with a pale red ribbon on her shoulder. **141**
41 b. — (163) — 0,30 h.; 0,26 w.

Portrait of a lady holding flowers in her mantle. Half-length. **142**
41 c. — (164) — 0,64½ h.; 0,51 w.

Bust of a lady with a parrot on her right hand. **143**
41 c. — (165) — 0,54½ h.; 0,41 w.

Study of a female head with open mouth. **144**
41 c. — (166) — 0,21½ h.; 0,18 w.

Bust of a lady with fur round her neck. **145**
41 c. — (167) — 0,30 h.; 0,25½ w.

Study of a female head. A little violet drapery on her neck. **146**
41 c. — (168) — 0,30 h.; 0,26 w.

Bust of a man in armour and an ermine cloak lined with red. **147**
40 b. — (169) — 0,53½ h.; 0,41 w.

Bust of a lady in a blue cloak with a string of pearls. **148**
40 b. — (170) — 0,40 h.; 0,33 w.

Bust of a lady in a blue dress with brown fur. **149**
40 b. — (171) — 0,41 h.; 0,31½ w.

Bust of a boy in a grey and red coat. **150**
40 b. — (172) — 0,35½ h.; 0,28½ w.

Bust of a gentleman in a yellow waistcoat and violet coat. **151**
40 c. — (173) — 0,57 h.; 0,44½ w.

Bust of a gentleman in a violet cloak. **152**
40 c. — (174) — 0,57 h.; 0,46 w.

Bust of a lady in a white damask dress and red cloak trimmed with ermine. **153**
40 b. — (175) — 0,45 h.; 0,34½ w.

Bust of a lady in a light silk dress. **154**
40 b. — (176) — 0,45 h.; 0,34 w.

Bust of a lady in blue drapery, with a bunch of flowers. **155**
40 b. — (177) — 0,44 h.; 0,33½ w.

Bust of Diana in pink drapery with a crescent on her head. **156**
40 b. — (178) — 0,40½ h.; 0,32 w.

157 Bust of a lady in a white damask dress.
40 b. — (179) — 0,52 h.; 0,40½ w.

158 Bust of a gentleman in a brown coat and yellow waistcoat.
40 c. — (180) — 0,53½ h.; 0,42 w.

II. The French School.

Jean-Etienne Liotard. Born at Geneva 1702, died there about 1789. Pupil of Massé and Le Moine in Paris.

159 Bust of the master himself in Turkish costume.
41 a. — (17) — Paper. — 0,60½ h.; 0,46½ w. — Ph.

160 Count Moritz of Saxony, Marshall of France. Three-quarter-length.
41 a. — (18) — Parchment. — 0,64 h.; 0,53 w.

161 The chocolate-girl. Also mentioned as the »Vienna« chocolate-girl »Baldauf.«
41 a. — (19) — Parchment. — 0,82½ h.; 0,52½ w. — Ph.

162 The artist's niece »Madem. Lavergne.« Also called »die schöne Leserin.« Three-quarter-length.
41 a. — (20) — Parchment. — 0,37½ h.; 0,30½ w. — Ph.

Maurice Quentin De la Tour. Born at St. Quentin 1704, died there 1788. Paris Academician.

163 Maria Josepha, Dauphiness of France. Half-length.
40 a. — (22) — Paper. — 0,60½ h.; 0,49½ w. — Ph.

164 Count Moritz of Saxony, Marshall of France. Half-length.
40 a. — (23) — Paper. — 0,59½ h.; 0,49 w. — Ph.

III. The German School.

Anton Raphael Mengs. Born at Aussig 1728, died in Rome 1779. Pupil of his father Ismael Mengs.

165 Bust of his father Ismael Mengs.
40 a. — (2) — Paper. — 0,55½ h.; 0,42½ w. — Ph.

166 Bust of the young artist himself with a blue cloak.
40 a. — (3) — Paper. — 0,55½ h.; 0,40½ w. — ✻ III, 30. — Ph.

167 Bust of the young artist himself with a red cloak.
40 a. — (4) — Paper. — 0,55 h.; 0,42 w. — Ph.

Bust of the wife of the Court-painter Alexander Thiele. **168**
40 a. — (5) — Parchment. — 0,49½ h.; 0,38½ w. — Ph.

Bust of Herr von Hofmann. **169**
40 a. — (6) — Paper. — 0,54 h.; 0,43 w. — Ph.

Bust of the singer Catarina Regina Mingotti. **170**
40 a. — (7) — Paper. — 0,55½ h.; 0,42½ w. — Ph.

Bust of the singer Domenico Annibali. **171**
40 a. — (8) — Paper. — 0,55 h.; 0,42 w.

Bust of the chief Court painter Louis de Silvestre. **172**
40 a. — (9) — Paper. — 0,62½ h.; 0,50½ w.

Bust of King Augustus III. **173**
40 a. — (10) — Paper. — 0,55½ h.; 0,42 w.

Bust of the Elector Friedrich Christian of Saxony. **174**
40 a. — (11) — Paper. — 0,55½ h.; 0,44½ w.

Bust of the Electress Maria Antonia, consort of the preceding. **175**
40 a. — (12) — Paper. — 0,55½ h.; 0,44½ w.

Friedrich August the Just as a child, on a purple cushion. **176**
40 b. — (13) — Paper. — 0,63½ h.; 0,75½ w. — Ph.

Cupid sharpening an arrow. **177**
41 a. — (14) — Paper. — 0,41½ h.; 0,35½ w. — ✻ III. 14. — Ph.

Theresia Concordia Maron, née **Mengs.** Born (at Aussig?) 1725, died at Rome 1806. Daughter and pupil of Ismael Mengs.

Bust of the artist herself. **178**
41 a. — (15) — Paper. — 0,41½ h.; 0,33 w. — Ph.

Bust of the artist's sister Julie Mengs. **179**
41 a. — (16) — Paper. — 0,42 h.; 0,34 w. — Ph.

Joh. Heinr. Schmidt. Born at Hildburghausen 1749, died at Dresden 1829. Court painter in Dresden after 1775.

Princess Auguste of Saxony, as a child, on a blue cushion. **180**
40 b. — (21) — Paper. — 0,62½ h.; 0,65 w.

Daniel Caffé. Born at Küstrin 1750, died at Dresden 1815. Pupil of Casanova and A. Graff.

Bust of the drawing master J. Ath. Dietz in a green cap. **181**
41 c. — (184) — Paper. — 0,48 h.; 0,38 w.

Portrait of Frau Caroline Ruquet, née Lötze. **182**
41 a. — Paper. — 0,93 h.; 0,70 w.

David Friedrich Weller. Born at Kirchberg 1759, died at Dresden 1789. Pupil of the Meissen Porcelain Manufactory.

183 A falling basket of fruit and flowers.
40 a. — (183) — Paper. — 0,94 h.; 0,74½ w. — Painted in gouache.

Felicitas Robert, née **Tassaert.** Lived during the first half of this Century at Berlin.

184 The visit of Mary to Elizabeth. Design taken from one of Rubens' pictures.
40 c. — (181) — Paper. — 0,58½ h.; 0,47½ w.

185 An old cook in a kitchen.
40 c. — (182) — Paper. — 0,72½ h.; 0,74½ w.

SECOND SECTION.

The Miniatures.

(The Miniatures are on the ground-floor in the room adjoining No. 43, and are contained in a cabinet, which is opened every Tuesday.)

I. Old Electoral Collection.

Probably presented to the Gallery by the Elector Friedrich Christian about 1763.

Compartments A. B. C. D. E. F.

Felice Ramelli. Born at Asti 1666, died at Rome 1740. Pupil of Dion. Rho.

Bust of a lady in a hat and feather. 1
E. — (142) — 0,103 h.; 0,077 w.

Rosalba Carriera. Born at Venice 1675, died there 1757. Pupil of Cav. Diamantini and A. Balestra.

The Virgin and Child with St. John. Three-quarter-length. 2
C. — (31) — 0,138 h.; 0,111 w.

Apollo and Daphne. Three-quarter-length. 3
E. — (136) — 0,109 h.; 0,089 w.

Venus and Cupid. 4
E. — (139) — 0,090 h.; 0,071 w.

5 Friedrich Christian of Saxony as Electoral Prince. Three-quarter-length.
E. — (137) — 0,109 h.; 0,089 w.

6 Bust of Louis XIV. of France.
E. — (145) — 0,96 h.; 0,074 w.

7 Bust of a gentleman in a flowered dressing-gown.
D. — (118) — 0,083 h.; 0,057 w.

8 A lady with a rabbit in her arms. Half-length.
D. — (119) — 0,084 h.; 0,063 w.

9 A lady with Cupid on her knee. Three-quarter-length.
D. — (121) — 0,084 h.; 0,065 w.

10 A lady with a little dog on her lap. Half-length.
D. — (122) — 0,087 h.; 0,065 w.

11 Bust of a lady with a mirror in her hand.
D. — (123) — 0,077 h.; 0,057 w.

12 Bust of a gentleman in a blue coat.
D. — (124) — 0,079 h.; 0,061 w.

13 A Venetian fruit-seller. Three-quarter-length.
E. — (135) — 0,106 h.; 0,079 w.

14 A lady at the breakfast table. Three-quarter-length.
E. — (140) — 0,083 h.; 0,062 w.

15 A lady with a little bird on her hand. Half-length.
E. — (141) — 0,070 h.; 0,052 w.

16 A lady at the piano. Half-length.
E. — (143) — 0,093 h.; 0,072 w.

17 A lady at her toilet, receiving the visit of a gentleman.
D. — (116) — 0,059 h.; 0,078 w.

18 A lady as Diana. Half-length.
D. — (117) — 0,079 h.; 0,060 w.

Felicitas Hoffmann, née **Sartori.** Pupil of Rosalba Carriera in Venice, died about 1760 in Dresden, where she was married.

19 The artist's own portrait in a blue cloak. Half-length.
E. — (138) — 0,116 h.; 0,092 w.

20 The artist's own portrait in Turkish costume. Half-length.
E. — (130) — 0,131 h.; 0,101 w.

21 The singer Faustina Hasse, née Bordoni. Half-length. Latterly erroneously ascribed to Rosalba Carriera.
D. — (126) — 0,113 h.; 0,088 w.

Music director Johann Ad. Hasse. Half-length. Latterly erroneously ascribed to Rosalba Carriera. **22**
D. — (127) — 0,113 h.; 0,090 w.

Half-length figure of the Saviour in the attitude of blessing. Copy after Rosalba Carriera. **23**
C. — (36) — 0,104 h.; 0,084 w.

Half-length figure of the Virgin Mary. Copy after Ros. Carriera. **24**
C. — (37) — 0,103 h.; 0,084 w.

Winter as a half-length female figure in a red mantle trimmed with fur. **25**
B. — (12) — 0,115 h.; 0,096 w.

A lady as Flora. Three-quarter-length. Copy after Ros. Carriera's pastel (No. 89). **26**
B. — (13) — 0,124 h.; 0,097 w.

Spring as a female figure. Bust. Copy after Rosalba Carriera. **27**
E. — (131) — 0,093 h.; 0,068 w.

Summer as a female figure. Bust. Copy after Rosalba Carriera. **28**
E. — (132) — 0,093 h.; 0,067 w.

Autumn as a female figure. Bust. Copy after Rosalba Carriera. **29**
E. — (133) — 0,093 h.; 0,067 w.

Winter as a female figure. Bust. Copy after Ros. Carriera. **30**
E. — (134) — 0,093 h.; 0,068 w.

Diana with a greyhound. Bust. Copy after Rosalba Carriera. **31**
D. — (129) — 0,123 h.; 0,093 w.

Copy after Correggio's Madonna with St. George. No. 153. **32**
B. — (10) — 0,321 h.; 0,225 w.

Copy after Nik. Knupfer's Family Portrait in our Gallery No. 1258. **33**
C. — (23) — 0,177 h.; 0,231 w.

Venus with two little cupids. Three-quarter-length. After Pietro Liberi. **34**
C. — (29) — 0,100 h.; 0,081 w.

Copy after Carlo Cignani's »Joseph and Potiphar's wife«. in our Gallery No. 387. **35**
F. — (38) — 0,180 h.; 0,180 w.

St. Peter the Apostle. Three-quarter-length. **51**
C. — (32) — 0,113 h.; 0,089 w.

St. Andrew the Apostle. Three-quarter-length. **52**
C. — (33) — 0,114 h.; 0,089 w.

St. John the Apostle. Three-quarter-length. **53**
C. — (34) — 0,113 h.; 0,089 w.

St. James the Less the Apostle. Three-quarter-length. **54**
C. — (35) — 0,114 h.; 0,089 w.

Diogenes with his lantern near his cask. **55**
B. — 0,109 h.; 0,085 w.

Portrait of Augustus the Strong. **56**
E. — (146) — 0,034 h.; 0,028 w.

A lady with her son. Three-quarter-length. **57**
D. — (125) — 0,123 h.; 0,091 w.

Anton Raphael Mengs. Born at Aussig 1728, died at Rome 1779. Son and pupil of Ismael Mengs.

Bust of Augustus III of Saxony and Poland. **58**
E. — (144) — 0,099 h.; 0,080 w.

The Virgin with the child and St. John. Three-quarter-length. **59**
A. — (3) — 0,167 h.; 0,138 w.

St. Mary Magdalene. Three-quarter-length. **60**
A. — (8) — 0,185 h.; 0,142 w.

Copy after Raphael's Holy Family in the Museum at Naples. **61**
P. — (9) — 0,228 h.; 0,185 w.

Copy after Raphael's »Madonna della Sedia«, in the Pitti Palace at Florence. **62**
C. — (22) — 0,163 h.; 0,138 w.

Therese Concordia Maron, née **Mengs.** Born 1725, died in Rome 1806. Daughter and pupil of Ismael Mengs.

Copy after Correggio's »Day« in the Museum at Parma. **63**
A. — (5) — 0,247 h.; 0,183 w.

Copy after Correggio's »Night« in our Gallery No. 152. **64**
C. — (24) — 0,247 h.; 0,184 w.

Unknown masters of the last Century.

The Virgin with the Infant Christ and St. John. Three-quarter-length. **65**
A. — (6) — 0,198 h.; 0,144 w.

66 St. Francis kneeling.
A. — (1) — 0,141 h.; 0,141 w.

67 Portia, swallowing burning coals.
A. — (4) — 0,206 h.; 0,171 w.

68 Galileo Galilea. Three-quarter-length.
C. — (26) — 0,133 h.; 0,109 w.

69 A flute-player. Half-length.
C. — (27) — 0,132 h.; 0,100 w.

70 The commander Belisarius. Three-quarter-length.
C. — (28) — 0,126 h.; 0,096 w.

71 Louis, Dauphin of France. Half-length.
D. — (120) — 0,059 h.; 0,078 w.

72 The Singer Coralli. Half-length.
D. — (128) — 0,114 h.; 0,089 w.

73 A Pole dressed in red.
B. — 0,093 h.; 0,074 w.

74 An old woman in a large hat. Supposed to be after Rembrandt.
B. — 0,056 h.; 0,067 w.

75 A gallant with two ladies in a park.
B. — 0,045 h.; 0,065 w.

76 Dance in the open air.
B. — 0,042 h.; 0,064 w.

II. Von Römer Collection.

Presented in 1857 by Herr Rudolf von Römer (Rittergutsbesitzer). Right cabinet wing: G.

Sophie Friederike Dinglinger. Born at Dresden 1736, died there 1791. Pupil of Oeser in Leipzig.

77 Portrait of the artist's grandfather, the Court jeweller Johann Melchior Dinglinger.
G. — (92) — 0,117 h.; 0,096 w.

78 Bust of the artist's father, the Court jeweller Joh. Friedrich Dinglinger.
G. — (93) — 0,054 h.; 0,041 w.

79 Bust of the artist's mother, the wife of the preceding.
G. — (94) — 0,054 h.; 0,041 w.

80 Bust of the artist's aunt Charlotte Dinglinger.
G. — (95) — 0,042 h.; 0,033 w.

The artist's own portrait. Bust. **81**
G. — (96) — 0,036 h.; 0,030 w.

Bust of Anna Poppe, née Dinglinger. Aunt of the artist. **82**
G. — (97) — 0,038 h.; 0,032 w.

Bust of Franz Poppe. Husband of the preceding. **83**
G. — (98) — 0,047 h.; 0,039 w.

III. Preuss Collection.

Presented in 1843 by Herr Friedrich Preuss, Privy Councillor. Forty nine busts of celebrated rulers, copied partly by Ernst Chr. Weser from originals (most of which are well-known), by various artists. Left cabinet wing (F). They have been hitherto unnumbered.

Pope Julius II. After Raphael (Pitti Pal. Florence). **84**
F. — 0,078 h.; 0,060 w.

Pope Clement XIV. After a Roman snuff-box. **85**
F. — 0,077 h.; 0,060 w.

Pope Leo X. After Raphael (Pitti Pal. Florence). **86**
F. — 0,077 h.; 0,060 w.

Pope Pius VII. After Wicar (Paris). **87**
F. — 0,075 h.; 0,055 w.

The Emperor Rudolf of Hapsburg. Germ. Museum, Nürnberg.) **88**
F. — 0,077 h.; 0,060 w.

The Emperor Sigismund. After Dürer (Germ. Museum, Nürnberg). **89**
F. — 0,077 h.; 0,063 w.

The Emperor Maximilian. (Germ. Museum, Nürnberg). **90**
F. — 0,077 h.; 0,059 w.

The Emperor Charles V. After Tizian (Imperial Gallery Vienna). **91**
F. — 0,075 h.; 0,056 w.

King Henry IV. of France. After F. Pourbus the Younger (Louvre). **92**
F. — 0,075 h.; 0,056 w.

King Gustavus Adolphus I. of Sweden. After A. Vandyck (Munich, Pinakothek). **93**
F. — 0,075 h.; 0,056 w.

94 King Johann Sobiesky of Poland. (Munich, Castle.)
F. — 0,075 h.; 0,057 w.

95 King William III. of England. Supposed to be after an original of Phil. Vandyck in Dresden.
F. — 0,075 h.; 0,057 w.

96 King Henry VIII. of England. After Hans Holbein (Copy in the Dresden Gallery).
F. — 0,075 h.; 0,055 w.

97 King Christian II. of Denmark. (Germ. Museum, Nürnberg.)
F. — 0,077 h.; 0,062 w.

98 King Francis I. of France. Free Copy after Tizian (Louvre).
F. — 0,077 h.; 0,060 w.

99 King Gustavus Vasa of Sweden. (Stockholm, Museum).
F. — 0,077 h.; 0,060 w.

100 The Czar Peter the Great. Original unknown.
F. — 0,075 h.; 0,057 w.

101 King Louis XIV. of France. After Petitot.
F. — 0,076 h.; 0,056 w.

102 King Charles XII. of Sweden. Original said to be in Dresden.
F. — 0,075 h.; 0,056 w.

103 Augustus the Strong of Saxony and Poland. Original unknown.
F. — 0,075 h.; 0,057 w.

104 The Emperor Joseph II. After Jos. Hickel (Vienna).
F. — 0,075 h.; 0,056 w.

105 King Frederick II. (the Great) of Prussia. Original in the Imperial Castle at Vienna.
F. — 0,075 h.; 0,055 w.

106 King George III. of England. After a snuff-box.
F. — 0,074 h; 0,056 w.

107 King Ferdinand IV. of Naples. After a snuff-box.
F. — 0,075 h.; 0,054 w.

108 King Charles XIII. of Sweden. After a snuff-box.
F. — 0,075 h.; 0,056 w.

109 Supposed to be Queen Catarina Cornaro of Cyprus. After Pordenone (Dresden Gallery).
F. — 0,077 h.; 0,059 w.

Queen Mary Stuart of Scotland. After an unknown original. **110**
F. — 0,075 h.; 0,056 w.

Queen Christine of Sweden. Supposed to be after J. G. Beck. **111**
F. — 0,075 h.; 0,057 w.

The Empress Maria Theresia. After Jos. Hickel (Vienna). **112**
F. — 0,075 h.; 0,056 w.

The Czarina Catherine II. After J. B. Lampi (Vienna). **113**
F. — 0,074 h.; 0,055 w.

King Frederick VI of Denmark. After a snuff-box. **114**
F. — 0,075 h.; 0,056 w.

King Frederick William III of Prussia. After a snuff-box. **115**
F. — 0,075 h.; 0,056 w.

King Maximilian Joseph of Bavaria. After Joh. Fr. Stieler (Munich). **116**
F. — 0,075 h.; 0,057 w.

King Frederick Augustus the Just of Saxony. After A. Graff (Dresden, Gallery). **117**
F. — 0,075 h.; 0,057 w.

King Frederick of Wurtemberg. Original in Stuttgart. **118**
F. — 0,075 h.; 0,056 w.

King Charles I of England. Free copy after an original of A. Van Dyck. **119**
F. — 0,075 h.; 0,055 w.

King Louis XVI of France. After L. Sicardi (Paris). **120**
F. — 0,075 h.; 0,055 w.

King Gustavus Adolphus II of Sweden. After J. B. Lampi (Vienna). **121**
F. — 0,075 h.; 0,055 w.

King Charles IV of Spain. Supposed to be after Goya. **122**
F. — 0,075 h.; 0,057 w.

King Victor Emanuel of Sardinia. After a snuff-box. **123**
F. — 0,075 h.; 0,056 w.

The Emperor Charles the Great. After Dürer (Germ. Museum, Nürnberg). **124**
F. — 0,075 h.; 0,055 w.

Oliver Cromwell, Protector of England. After Andreas Möller (Dresden, Gallery). **125**
F. — 0,077 h.; 0,059 w.

126 King Christopher of Hayti. After an English engraving.
F. — 0,077 h.; 0,060 w.

127 The Emperor Napoleon I of France. After Isabey.
F. — 0,074 h.; 0,056 w.

128 The Emperor Alexander I of Russia. After St. Aubin (Paris).
F. — 0,075 h.; 0,055 w.

129 The Emperor Francis I of Austria. Original in Vienna.
F. — 0,076 h.; 0,056 w.

130 The Sultan Mahomet II. After an original painted in Constantinople.
F. — 0,077 h.; 0,059 w.

131 King Louis XVIII of France. After Gérard (Paris).
F. — 0,077 h.; 0,060 w.

132 King Ferdinand VII of Spain. After a snuff-box.
F. — 0,075 h.; 0,057 w.

IV. Von Reitzenstein Collection.

Bequeathed in 1858 by Carl Leopold Christoph von Reitzenstein (Oberhofmarschall). Right cabinet wing (G).

A. Miniatures by known artists.

Jean Baptiste Jacques Augustin. Born at St. Dié 1759, died at Paris 1832.

133 Bust of the Emperor Napoleon I. Signed: *Augustin.*
G. — (59) — 0,063 h.; 0,044 w.

134 Bust of Jerôme, King of Westphalia. Signed: *Augustin.*
G. — (60) — 0,064 h.; 0,044 w.

Jean Baptiste Isabey. Born at Nancy 1767, died in Paris 1855.

135 Bust of Jerôme, King of Westphalia. Signed: *Isabey.*
G. — (47) — 0,050 h.; 0,041 w.

Johann Walch. Born at Kempten 1757, died at Augsburg 1816.

Bust of the Archduke of Austria. Signed: *Walch 1799.* **136**
G. — (62) — Circular; 0,073 h.; 0,073 w.

Günther. Doubtful who was the master of this name.

Bust of the Archduke Charles of Austria. Signed: *Günther 1793* (not 1799). **137**
G. — (42) — 0,086 h.; 0,066 w.

Bust of the Field Marshall Count Laudon. — Signed: *Günther 17 . .* **138**
G. — (105) — 0,101 h.; 0,088 w.

Jerem. Alex. Fiorino. Born at Cassel 1793, died at Dresden 1847.

Bust of Prince Maximilian of Saxony. Signed: *Fiorino . p.* **139**
G. — (73) — 0,035 h.; 0,022 w.

C. Oppermann. Circumstances of his life unknown.

Bust of the Emperor Alexander I of Russia. — Signed: *C . Oppermann 1809.* **140**
G. — (71) — 0,056 h.; 0,043 w.

M. Winberg. Circumstances of his life unknown.

Bust of the Emperor Alexander II of Russia. Signed: *M . Winberg.* **141**
G. — (69) — 0,044 h.; 0,030 w.

B. Miniatures by unknown artists.

Karl Leopold Christoph von Reitzenstein. Half-length. **142**
G. — (45) — 0,255 h.; 0,215 w. — In oil on linen.

Bust of the Princess Marianne of Saxony. **143**
G. — (41) — 0,100 h.; 0,080 w.

Prince Albert of Saxon-Teschen. Half-length. **144**
G. — (48) — 0,073 h.; 0,058 w.

Bust of the consort of the preceding, the Archduchess Christine of Austria. **145**
G. — (46) — 0,071 h.; 0,057 w.

146 Bust of Countess Corvin-Krasinska.
G. — (49) — 0,050 h.; 0,041 w.

147 Bust of Queen Maria Leczinska of France.
G. — (50) — 0,036 h.; 0,030 w.

148 Bust of the Electress Elisabeth von der Pfalz.
G. — (51) — 0,062 h.; 0,051 w.

149 Bust of von Wolfersdorf. Intendant of the Royal Fisheries.
G. — (52) — 0,052 h.; 0,042 w.

150 Bust of the Countess of Hrzan and Harras, née Colonna.
G. — (53) — 0,049 h.; 0,039 w.

151 Bust of the Countess of Hrzan and Harras, née Colonna.
G. — (54) — 0,061 h.; 0,048 w.

152 Bust of King Max I of Bavaria.
G. — (55) — 0,045 h.; 0,032 w.

153 Bust of King Frederick Augustus the Just of Saxony.
G. — (56) — 0,052 h.; 0,033 w.

154 Bust of King Ferdinand VII of Spain.
G. — (57) — 0,057 h.; 0,032 w.

155 Bust of King Ludwig I of Bavaria.
G. — (58) — 0,054 h.; 0,033 w.

156 Bust of Queen Amalie of Saxony.
G. — (61) — 0,047 h.; 0,037 w.

157 Bust of the Duchess Amalie von Zweibrücken.
G. — (63) — 0,052 h.; 0,041 w.

158 Bust of the Princess Marianne of Saxony.
G. — (64) — 0,072 h.; 0,058 w.

159 Bust of Prince Clement of Saxony, Elector of Trier.
G. — (65) — 0,078 h.; 0,066 w.

160 Half-length figure of the Electress Marie Antonie of Saxony.
G. — (66) — 0,060 h.; 0,050 w.

161 Bust of the Emperor Nicolas of Russia.
G. — (67) — 0,041 h.; 0,035 w.

162 Bust of the Empress Alex. Feodorowna of Russia.
G. — (68) — 0,041 h.; 0,028 w.

163 Bust of King Frederick William IV of Prussia.
G. — (70) — 0,040 h.; 0,032 w.

Bust of the Princess Elisabeth of Saxony. **164**
G. — (72) — 0,050 h.; 0,040 w.

Half-length figure of the Princess Elisabeth of Saxony. **165**
G. — (74) — 0,050 h.; 0,067 w.

Half-length female figure in a light red jacket trimmed with fur. **166**
G. — (75) — 0,063 h.; 0,051 w.

Bust of the Elector Maximilian Joseph of Bavaria. **167**
G. — (76) — 0,018 h.; 0,015 w.

Bust of Duke Charles of Pfalz-Zweibrücken. **168**
G. — (77) — 0,029 h.; 0,023 w.

Bust of the Swedish Chamberlain Baron von Fersen. **169**
G. — (78) — 0,017 h.; 0,014 w.

Bust of the Electress Elisabeth von der Pfalz. **170**
G. — (79) — 0,029 h.; 0,023 w.

Bust of a woman with blue ribbons in her fair hair. **171**
G. — (80) — 0,018 h.; 0,016 w.

Half-length figure of Augustus III of Poland and Saxony. **172**
G. — (81) — 0,055 h.; 0,067 w.

Half-length figure of the Electress Maria Anna of Bavaria. **173**
G. — (83) — 0,056 h.; 0,067 w.

Half-length figure of the Electress Marie Antonie of Saxony. **174**
G. — (82) — 0,043 h.; 0,054 w.

Bust of a female. Light red dress. **175**
G. — (84) — 0,040 h.; 0,030 w.

Bust of the Princess Elisabeth of Saxony. **176**
G. — (85) — 0,026 h.; 0,020 w.

Bust of the Princess Christine of Saxony. **177**
G. — (86) — 0,037 h.; 0,031 w.

Bust of the Elector Karl Theodor of Bavaria. **178**
G. — (87) — 0,031 h.; 0,026 w.

Bust of the Electress Elisabeth of Bavaria. **179**
G. — (88) — 0,031 h.; 0,026 w.

Bust of King Frederick Augustus the Just of Saxony. **180**
G. — (89) — 0,042 h.; 0,032 w.

Bust of King Frederick Augustus the Just of Saxony. **181**
G. — (90) — 0,057 h.; 0,030 w.

182 Bust of the Elector Maximilian Joseph von Bavaria.
G. — (91) — 0,026 h.; 0,032 w.

183 Bust of Prince Albert of Saxon-Teschen.
G. — (99) — 0,065 h.; 0,046 w.

184 Bust of the Consort of the preceding, Archduchess Christine of Austria.
G. — (100) — 0,067 h.; 0,046 w.

185 Bust of Augustus the Strong.
G. — (101) — 0,029 h.; 0,023 w.

186 Bust of King Frederick Augustus the Just of Saxony.
G. — (102) — 0,041 h.; 0,032 w.

187 Bust of the Princess Marianne of Saxony.
G. — (103) — 0,038 h.; 0,033 w.

188 Half-length figure of the Elector Maximilian of Bavaria.
G. — (104) — 0,056 h.; 0,067 w.

189 Maria of Tuscany and Frederick Augustus of Saxony as children. Three-quarter-length.
G. — (106) — 0,064 h.; 0,064 w.

190 Bust of Augustus III. of Saxony and Poland.
G. — (107) — 0,024 h.; 0,019 w.

191 Bust of the Electress Marie Anna of Bavaria.
G. — (108) — 0,031 h.; 0,019 w.

192 Bust of the Elector Frederick Christian of Saxony.
G. — (109) — 0,026 h.; 0,019 w.

193 Bust of Prince Maximilian of Saxony.
G. — (110) — 0,029 h.; 0,017 w.

194 Bust of the Electress Marie Antonie of Saxony.
G. — (111) — 0,023 h.; 0,019 w.

195 Bust of Princess Caroline of Parma, Consort of Prince Maximilian of Saxony.
G. — (112) — 0,055 h.; 0,046 w.

196 Bust of King Maximilian I. of Bavaria.
G. — (113) — 0,048 h.; 0,029 w.

197 Bust of Duchess Christine of Saxon-Teschen.
G. — (114) — 0,047 h.; 0,037 w.

198 Bust of King Maximilian I. of Bavaria.
G. — (115) — 0,075 h.; 0,058 w.

V. Miniatures acquired singly.

Jer. Alex. Fiorino. See No. 139 (73).

Bust of the singer Filippo Sassoroli. **199**
E. — (147) — 0,056 h.; 0,045 w.

Friedrich Moritz August Retsch. Born at Dresden 1779, died in Lössnitz 1857.

Bust of Frau von Somaruga. **200**
F. — (40a) — 0,077 h.; 0,064 w.

Unknown artists.

Bust of Count Camillo Marcolini. **201**
G. — (43) — 0,270 h.; 0,251 w.

View of castle Nymphenburg near Munich. **202**
G. — (44) — 0,232 h.; 0,190 w.

THIRD SECTION.

Tapestries.

The Tapestries are hung in the Cupola room (G) of the Royal Picture Gallery. The old Flemish series forms the lower row, the Raphael Tapestries the upper.

I. Old Flemish Tapestries.

Six hangings from the beginning of the 16th. Century. It is not known who originated the designs for them, but for the four larger *(a, b, c, d)* Quinten Massys has been suggested, and they certainly appear to belong to his time and school. Hendrik Bles (Civetta) has been mentioned for the two smaller *(e, f)* but he was however in no way connected with them.

a) The Crucifixion of Christ.
3,36 h.; 3,29 w.

b) Christ bearing his cross.
3,44 h.; 3,38 w.

c) The adoration of the shepherds.
3,47 h.; 3,36 w.

d) The Ascension of Christ.
3,42 h.; 3,33 w.

e) The Ascension of Christ.
2,96 h.; 2,88 w.

f) The institution of the Lord's Supper.
3,05 h.; 2,84 w.

II. The Raphael Tapestries.

These are replicas of six out of the ten tapestries, representing scenes from the Acts of the Apostles, which Leo X. caused to be woven in Brussels, for the walls of the Sistine Chapel in the Vatican, from the cartoons painted by Raphael in 1515—1516, seven of which are still preserved in the South Kensington Museum in London. Our six replicas, the borders of which with figures of Apostles &c., cannot be traced back to Raphael, but point to the 17th. Century, were produced at this later period, and perhaps woven in England. At least they came from England to Paris and from Paris in 1723 to Dresden.

g) The healing of the lame man. Acts ch. III, v. 1.
4,23 h.; 6,35 w.

h) The punishment of Elymas. Acts ch. XIII, v. 6—12.
4,23 h.; 3,30 w.

i) The sacrifice at Lystra. Acts ch. XIV, v. 8—18.
4,23 h.; 6,35 w.

k) The miraculous draught of fishes. Luke ch. V, v. 1—11.
4,23 h.; 5,00 w.

l) »Feed my sheep.« John ch. XXI, v. 15—24.
4,23 h.; 6,15 w.

m) St. Paul preaching at Athens. Acts ch. XVII, v. 22—32.
4,23 h.; 5.25 w.

Addenda and Errata.

Page 49 No. 292. Since publication Professor Schmarsow has expressed his opinion that this picture does not belong to the school of Leonardo da Vinci, or even to the Milanese School, but to the Ferrarese, and is even by the hand of Dosso Dossi. With this latter opinion we can scarcely agree, but the former is worthy of consideration. See Addenda to the Unabridged Catalogue page 823 — 824.

„ 54 No. 342. Add.: ✻ III, 33.

„ 54 Nr. 343. Omit: ✻ III, 33.

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CATALOGUE

of Engravings from Pictures in the Royal Gallery

published by the

GENERAL DIRECTION OF THE ROYAL COLLECTIONS

(for sale by the Secretary of the Gallery, singly and in volumes).

I.

Recueil d'Estampes d'après les Tableaux originaux de la Galerie Royale.

Begun in 1753. Finished in 1870.

Three parts, each containing 51 engravings in large folio with letterpress in French.

Price of the whole Collection:

White paper, bound 580 Marks, unbound 490 Marks
Chinese „ „ 830 „ „ 740 „

Price of the parts singly:

Part I	White,	bound	190	Marks, unbound	160	Marks
	Chinese,	„	290	„ „	260	„
„ II	White	„	170	„ „	140	„
	Chinese,	„	270	„ „	240	„
„ III	White	„	240	„ „	210	„
	Chinese,	„	370	„ „	340	„

A Selection from the whole Collection, consisting of 24 engravings, which are marked with a star (*) in this catalogue, costs unbound, on white paper 126 Marks, on Chinese paper 168 Marks.

First Part.

	No.		Price in Marks white	Chin.
I.	Title-page.	**Rigaud.** King Augustus III. as Crown Prince in the year 1715 . . . . . J. J. Balechou, Engraver. (Cat. No. 760.)	9	12
	„ 1.	**Correggio.** Madonna with St. Francis . E. Fessard, engr. (150.)	4	6
*	„ 2.	Same artist. Madonna with St. George . . N. D. Beauvais, engr. (153.)	4	6
*	„ 3.	Same artist. Madonna with St. Sebastian . P. A. Kilian, engr. (151.)	4	6
*	„ 4.	Same artist. Magdalene . . . . . J. Daullé, engr. (154.)	4	6
	„ 5.	**Girolamo Mazzuoli.** The Virgin and Child with Saints . . . . . Eng. by N. le Mire as Franc. Mazzuoli. (166.)	3	5
	„ 6.	**Niccolo Abati.** The martyrdom of the Apostles Peter and Paul . . . . Jac. Folkema, engr. (165.)	4	6
	„ 7.	**Catena.** Holy Family . . . . . Eng. by P. E. Moitte as Andr. del Sarto (65.)	3	5
	„ 8.	**Andrea del Sarto.** Abraham's Sacrifice L. Surugue père, engr. (77.)	9	12
	„ 9.	**Giulio Romano.** Holy Family, called »Madonna della Catina« . . . . J. J. Flipart, engr. (103.)	6	9
	„ 10.	**Tizian.** Holy Family with the Patron's family . . . . . E. Fessard, engr. (175.)	4	6
	„ 11.	Same artist. Portrait of a lady in mourning P. F. Basan, engr. (174.)	3	5
	„ 12.	Same artist. Portrait of a bride . . . . P. F. Basan, engr. (170.)	3	5

No.		Price in white	Marks Chin.
I. 13.	**Tizian.** Portrait of Tizian's daughter Lavinia . . . . . P. F. Basan, engr. (171.)	3	5
„ 14.	**Paolo Veronese.** Adoration of the Kings. P. A. Kilian, engr. (225.)	9	12
„ 15.	Same artist. The Cuccina Family (surrounded by Faith, Hope, and Charity) at the feet of the Virgin . . . . . P. A. Kilian, engr. (224.)	9	12
„ 16.	Same artist. Christ bearing His cross . . J. M. Preissler, engr. (227.)	9	12
„ 17.	**G. C. Procaccini.** The Holy Family . J. Camerata, engr. (643.)	4	6
„ 18.	**A. Carracci.** Christ supported by angels . Engr. by M. Keyl as Lod. Carracci (302.)	2	3
„ 19.	Same artist. The Assumption of the Virgin . J. Camerata, engr. (303.)	5	7
„ 20.	Same artist. The Virgin and St. Matthew . N. Dupuis, engr. (304.)	3	5
„ 21.	Same artist. St. Rochus distributing alms . J. Camerata, engr. (305.)	6	9
„ 22.	**Guido Reni.** The risen Saviour before His Mother . . . . . J. Tardieu, engr. (322.)	4	6
„ 23.	Same artist. The Virgin enthroned, with Saints . . . . . P. L. Surugue fils, engr. (328.)	6	9
„ 24.	Same artist. Infant Bacchus . . . . . J. Camerata, engr. (327.)	6	9
„ 25.	**Vanni.** Holy Family . . . . . P. E. Moitte, engr. (91.)	3	5
„ 26.	**Feti.** David with the head of Goliath . . J. Camerata, engr. (415.)	6	9

No.		Price in Marks white	Marks Chin.
I. 27.	**Ribera.** Jacob with Laban's flocks . . S. Fokke, engr. (689.)	3	5
„ 28.	Same artist. The martyrdom of St. Bartholomew . . . . . M. Pitteri, engr. (690.)	2	3
„ 29.	Same artist. The martyrdom of St. Lawrence M. Keyl, engr. (686.)	3	5
* „ 30.	Same artist. Mary Magdalene . . . . . M. Pitteri, engr. (683.)	4	6
„ 31.	Same artist. Diogenes . . . . . J. Daullé, engr. (682.)	4	6
„ 32.	**Mattia Preti.** The deliverance of St. Peter from prison . . . . . P. Campana, engr. (467.)	3	5
„ 33.	Same artist. The martyrdom of St. Bartholomew . . . . . C. L. Wüst, engr. (465.)	2	3
„ 34.	Same artist. The unbelief of St. Thomas . Jos. Canale and J. Beauvarlet, eng. (466.)	4	6
„ 35.	**Luca Giordano.** Jacob and Rachel at the well . . . . . Jos. Wagner, engr. (491.)	3	5
„ 36.	Same artist. Rebecca and Abraham's servant Jos. Wagner, engr. (488.)	3	5
„ 37.	Same artist. Lucretia and Tarquin . . . . P. Tanjé, engr. (486.)	4	6
„ 38.	Same artist. Seneca . . . . . P. Aveline, engr. (487.)	4	6
„ 39.	Same artist. Ariadne surprised by Bacchus . Fr. Basan, engr. (475.)	3	5
„ 40.	Same artist. Hercules and Omphale . . Cl. Duflos, engr. (474.)	3	5
„ 41.	**Carlo Dolci.** The Saviour blessing the bread Fr. Basan, engr. (510.)	4	6

	No.		Price in Marks white	Chin.
	I. 42.	**Carlo Dolci.** The daughter of Herodias . P. A. Kilian, engr. (508.)	4	6
	„ 43.	Same artist. St. Cecilia . . . . . P. A. Kilian, engr. (509.)	4	6
*	„ 44.	**Carlo Maratti.** The holy night . . . Cl. Jardinier, engr. (436.)	6	9
	„ 45.	Same artist. The Virgin and Child . . . J. Daullé, engr. (437.)	3	5
	„ 46.	**Cignani.** Joseph and Potiphar's wife . . P. Tanjé, engr. (387.)	3	5
	„ 47.	**Langetti.** Apollo and Marsyas . . . L. Zucchi, engr. (663.)	2	3
	„ 48.	**Rubens.** »Quos ego« . . . . . J. Daullé, engr. (966.)	6	9
	„ 49.	Same artist. Old woman with a chafing-dish C. Fr. Boetius, engr. (958.)	3	6
*	„ 50.	Same artist. The two sons of Rubens . . J. Daullé, engr. (975.)	6	9
		Second Part.		
	II. Title-page.	**L. de Silvestre.** Maria Josepha of Austria as Electoral Princess . . . . . J. Daullé, engr. (771.)	6	9
*	„ 1.	**Correggio.** La Notte . . . . . Surugue fils, engr. (152.)	6	9
	„ 2.	Same artist? The Physician of Correggio . P. Tanjé, engr. (155.)	4	6
	„ 3.	**Parmeggianino.** »La Madonna della Rosa« J. Ch. Deucher, engr. (161.)	3	5
	„ 4.	**School of Correggio.** Madonna with the kneeling St. George . . . . Engr. by M. Auber as Gir. Mazzuoli (159.)	2	3
*	„ 5.	**H. Holbein.** the younger. Portr. of Morette Engr. by J. Folkema as L. da Vinci (1890.)	6	9

No.		Price in Marks white	Chin.
II. 6.	**Cima da Conegliano.** The Saviour . . J. Folkema, engr. (61.)	4	6
„ 7.	**Dosso Dossi.** Vision of the Four Fathers of the Church . . . . . P. A. Kilian, engr. (128.)	4	6
„ 8.	**Tizian.** Virgin and Child with Four Saints J. Folkema, engr. (168.)	4	6
„ 9.	**Paolo Veronese.** The Marriage at Cana . L. Jacob, engr. (226.)	6	9
„ 10.	Same artist. Portrait of Daniele Barbaro . J. Houbraken, engr. (236.)	4	6
„ 11.	**Tintoretto.** The woman taken in adultery, before Christ . . . . . P. A. Kilian, engr. (264.)	5	7
„ 12.	**Gius. Porta,** called **Salviati.** Angels weeping over Christ . . . . . P. Tanjé, engr. (86.)	3	5
„ 13.	**Franc. Bassano.** The money-changers being driven out of the Temple . . P. Chenu and Kilian, engr. (277.)	3	5
„ 14.	Same artist. The adoration of the shepherds P. Chenu, engr. (278.)	2	3
„ 15.	**Turchi.** Venus and Adonis . . . . J. Beauvarlet, engr. (521.)	4	6
„ 16.	**Ricci.** The Ascension . . . . . J. Punt, engr. (548.)	2	3
„ 17.	**Garofalo.** Neptune and Minerva . . . J. Folkema, engr. (132.)	5	7
„ 18.	**Cam. Procaccini.** St. Rochus healing those stricken with the plague . . . J. Camerata, engr. (645.)	6	9
„ 19.	**Ann. Carracci.** The Genius of Fame . C. D. Jardinier, engr. (306.)	6	9
„ 20.	**G. Reni.** Ninus giving Semiramis his crown J. M. Preissler, engr. (325.)	4	6

	No.		Price in white	Marks Chin.
*	II. 21.	**Albani.** Cupids and the Rape of Proserpine P. Tanjé, engr. (337.)	9	12
	„ 22.	**Guercino.** Cephalus and the body of Procris L. Lempereur, engr. (361.)	4	6
	„ 23.	Same artist. Venus and the body of Adonis L. Lempereur, engr. (364.)	4	6
	„ 24.	**Lanfranco.** The repentant St. Peter . . J. Daullé, engr. (349.)	2	3
	„ 25.	**Tiarini.** Medoro and Angelica . . . Ant. Radigues, engr. (336.)	3	5
	„ 26.	**Sim. Cantarini,** called **il Pesaro.** Joseph and Potiphar's wife . . . . . . J. Camerata, engr. (382.)	2	3
	„ 27.	**Scarsellino.** The Holy Family with Saints Et. Fessard, engr. (148.)	2	3
*	„ 28.	**Caravaggio.** The cheat . . . . . . P. Tanjé, engr. (408.)	6	9
	„ 29.	**Dom. Feti.** The lost piece of silver . . J. Camerata, engr. (418.)	2	3
	„ 30.	Same artist. The labourers in the vineyard J. Camerata, engr. (423.)	2	3
	„ 31.	**G. B. Castiglione.** Noah's ark . . . P. Aveline, engr. (659.)	3	5
	„ 32.	Same artist. Jacob's return . . . . . P. Aveline, engr. (660.)	3	5
	„ 33.	**B. Biscaino.** The woman taken in adultery, before Christ . . . . . . J. Camerata, engr. (664.)	3	5
	„ 34.	**Ribera.** The deliverance of St. Peter from prison . . . . . . M. Pitteri, engr. (684.)	2	3
	„ 35.	Same artist. St. Francis on the bed of thorns . . . . . . M. Pitteri, engr. (685.)	2	3

	No.		Price in Marks white	Chin.
	II. 36.	**Andr. Vaccaro.** Christ with the redeemed from Hades, before His Mother . . J. Camerata, engr. (464.)	2	3
	„ 37.	**Luca Giordano.** Lot and his daughters J. Beauvarlet, engr. (490.)	3	5
	„ 38.	Same artist. Susanna and the elders . . . J. Beauvarlet, engr. (477.)	3	5
	„ 39.	Same artist. Perseus and Phineus . . . J. Beauvarlet, engr. (476.)	3	5
	„ 40.	Same artist. The rape of the Sabines . . D. Sornique and Gaillard, engr. (485.)	6	9
	„ 41.	**Solimena.** The Virgin in the clouds, with Saints . . . . . P. A. Kilian, engr. (497.)	2	3
	„ 42.	**Pagani.** Magdalene . . . . . N. Tardieu, engr. (648.)	6	9
*	„ 43.	**H. Holbein** the younger. The Madonna of the Burgomaster Meyer . . . . Ch. F. Boetius, engr. (1892.)	6	9
	„ 44.	**Rubens.** The crowning of the hero . . P. Tanjé, engr. (956.)	3	6
	„ 45.	**Velazquez.** Portrait of a man. **Rubens.** Portrait of a woman . . . Both engraved by F. Zucchi, as Rubens. (698 & 1004.)	4	6
	„ 46.	**Rubens.** Landscape with wild beasts . . J. E. Ridinger, engr. (982.)	6	9
	„ 47.	**Rembrandt.** Manoah's sacrifice . . . J. Houbraken, engr. (1563.)	5	6
*	„ 48.	Same artist. Portr. of an old man with a stick P. Tanjé, engr. (1571.)	4	6
	„ 49.	**Van Dyck.** St. Jerome . . . . . N. de Beauvais, engr. (1024.)	4	6
	„ 50.	**Berghem.** Landscape with animals . . J. Aliamet, engr. (1483.)	3	5

	No.	Third Part.	Price in Marks white	Chin.
	III. Title-page.	**Ant. Graff.** King Frederick Augustus the Just	3	6
		J. F. Bause, engr. (2165.)		
*	„ 1.	**Raphael.** Sistine Madonna	15	20
		C. G. Schulze, engr. (93.)		
*	„ 2.	**Rembrandt.** Ganymede in the talons of the eagle	12	15
		Same engraver. (1558.)		
	„ 3.	**Giov. Ant. da Pordenone.** A lady in mourning	3	6
		Same engraver. (198.)		
*	„ 4.	**Guido Reni.** »Ecce homo«	6	9
		Same engraver. (329.)		
	„ 5.	**An. Carracci.** Head of Christ	3	6
		Same engraver. (309.)		
	„ 6.	**Viani.** Venus and two Cupids	3	5
		Same engraver. (404.)		
*	„ 7.	**Ang. Kauffmann.** Female portrait as a Vestal virgin	2	4
		Same engraver. (2182.)		
	„ 8.	Same artist. The forsaken Ariadne . . .	2	4
		E. G. Krüger, engr. (2183.)		
	„ 9.	**Ferd. Bol.** Jacob before Pharaoh . .	12	15
		Same engraver. (1605.)		
	„ 10.	**Kaspar Netscher.** A lady singing, and a lute-player	6	9
		Same engraver. (1347.)		
	„ 11.	**A. Pesne.** The fortune-teller	3	6
		C. F. Stölzel, engr. (778.)		
	„ 12.	**Ad. van der Werff.** Magdalene . .	3	6
		Same engraver. (1817.)		
	„ 13.	**Rubens.** Portrait of a woman with plaited hair	4	6
		Same engraver. (970.)		

	No.		Price in Marks white	Chin.
	III.14.	**A. R. Mengs.** Cupid sharpening an arrow J. F. Bause, engr. (177.)	4	6
		Before lettering	9	
*	„ 15.	**Van Dyck.** Portrait of a man in a fur coat (so-called Ryckaert)	9	12
		C. S. Raspe, engr. (1035.)		
	„ 16.	Same artist. Portrait of a commander with a red scarf	4	6
		Same engraver. (1026.)		
	„ 17.	**Pesne.** Girl with pigeons	3	6
		Same engraver. (773.)		
	„ 18.	**Guercino.** The wounded Dorinda. Scene from Guarini's Pastor Fido . . .	3	5
		C. F. T. Uhlemann, engr. (367.)		
	„ 19.	**Trevisani.** Virgin and Child with St. John	3	5
		J. G. Schmidt, engr. (448)		
	„ 20.	**E. Seemann.** The artist's own portrait .	4	6
		Same engraver. (1856.)		
*	„ 21.	**Berghem.** Fishermen by a lake . . .	3	5
		C. G. Geyser, engr. (1482.)		
	„ 22.	**Dietrich.** Shepherd and Shepherdess . .	6	9
		C. A. Günther, engr. (2114.)		
		Before lettering	12	
*	„ 23.	**Ph. Wouwerman.** Landscape with a red-covered wagon	2	3
		Same engraver. (1408.)		
	„ 24.	**A. v. d. Velde.** Pasturage with a milkmaid	3	6
		H. F. Laurin, engr. (1655.)		
	„ 25.	**School of C. Poelenburg.** Figures by **P. Bout.** Flocks in a river . . .	6	8
		J. G. A. Frenzel, engr. (1250.)		
	„ 26.	**G. Reni.** Head of Christ with the crown of thorns	4	6
		Ant. Krüger, engr. (323.)		
		Before lettering	9	

	No.		Price in white Marks	Chin.
	III.27.	**Jac. Ruisdael** and **Adr. v. d. Velde.** The chase	9	12
		C. A. Günther. engr. (1492.)		
		Before lettering	15	
	„ 28.	**Italian School,** 16th. Century. The Virgin and Child and St. John . . .	3	6
		Engraved by E. G. Krüger as Vincenzo da S. Gimignano. (295.)		
		Before lettering	9	
*	„ 29.	**Tizian.** The Tribute Money	9	12
		M. Steinla, engr. (169.)		
	„ 30.	**A. R. Mengs.** The artist's own portrait .	4	6
		L. Gruner, engr. (166.)		
		Before lettering	9	
	„ 31.	**Stanzioni.** Natural Philosophy. Allegory.	3	5
		Engr. by J. Canale as Domenichino. (463.)		
	„ 32.	**Ribera.** A learned man	3	5
		Same engraver. (692.)		
	„ 33.	**Albani.** Expulsion from Paradise . . .	3	5
		Same engraver. (342.)		
	„ 34.	**Jac. van Loo.** Paris and Œnone . . .	2	3
		Same engraver. (1599.)		
	„ 35.	**A. v. d. Werff.** The Virgin with the Infant Christ and St. John	4	6
		J. Canale, engr. (1819.)		
	„ 36.	**Angelica Kauffmann.** Female portrait as a Sibyl	3	6
		Same engraver. (2181.)		
	„ 37.	**Rubens.** The judgment of Paris . . .	3	5
		P. E. Moitte, engr. (977.)		
	„ 38.	**Tizian.** Portrait of a young girl with a vase	2	3
		Syl. Pomarede, engr. (173.)		

	No.		Price in Marks white	Chin.
*	III.39.	**Ruisdael.** The Cemetery	12	15
		L. Friedrich, engr. (1502.)		
		Before lettering	19	
	„ 40.	**Ruisdael.** The Monastery	9	12
		C. Krüger, engr. (1494.)		
		Before lettering	15	
	„ 41.	**Velazquez.** Portrait of a man	9	12
		E. Mohn, engr. (697.)		
		Before lettering	15	
	„ 42.	**Murillo.** St. Rodriguez	12	15
		Th. Langer, engr. (704.)		
		Before lettering	19	
*	„ 43.	**S. Koninck.** The Hermit	9	12
		G. Planer, engr. (1589.)		
	„ 44.	**Palma Vecchio.** The three sisters . .	12	15
		A. Semmler, engr. (189.)		
		Before lettering	19	
*	„ 45.	Same artist. Jacob and Rachel	12	15
		Engr. by Th. Langer as Giorgione. (192.)		
		Before lettering	19	
	„ 46.	**School of Leonardo da Vinci.** The daughter of Herodias	12	12
		C. R. Petzsch, engr. (292.)		
		Before lettering	15	
*	„ 47.	**Dürer.** Christ on the Cross	6	7
		Th. Langer, engr. (1870.)		
	„ 48.	**Franceschini.** The penitent Magdalene .	12	15
		E. Büchel, engr. (389.)		
		Before lettering	18	
	„ 49.	**Ribera.** St. Andrew	6	9
		P. Campana, engr. (688.)		
	„ 50.	**Nogari.** The miser. — The old woman with a chafing-dish	8	12
		J. C. Gudeborn, engr. (591. 592.)		

II.

Kupferstiche nach Werken neuerer Meister in der Königlichen Gemäldegalerie.

Issued in connection with the Ministry of the Interior.

With biographical notices in German by W. Rossmann and W. v. Seidlitz.

Begun in 1881. Finished in 1886.

Four Parts each containing three Engravings in large Folio.

Price of the whole Collection:

	Price in Marks white	Chinese
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Artist's proof		480

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Before lettering	50	70
Artist's proof		100
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Before lettering	60	80
Artist's proof		120
Part IV lettered	40	50
Before lettering	80	100
Artist's proof		150

First Part.

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L. Friedrich, engr.	Before lettering . . .	24	30
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	Artist's proof		45
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	Artist's proof		45

Second Part.

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H. Bürkner, engr.	Before lettering . . .	20	24
	Artist's proof		36
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F. Seifert, engr.	Before lettering . . .	20	24
	Artist's proof		36
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Th. Langer, engr.	Before lettering . . .	24	30
	Artist's proof		45

Third Part.

7. **R. Jordan.** Rescue from shipwreck . . (2296.)		12	15
L. Friedrich, engr.	Before lettering . .	24	30
	Artist's proof		45
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C. R. Petzsch, engr.	Before lettering . . .	20	24
	Artist's proof		36
9. **F. Defregger.** Taking leave of the sennerin. (2328.)		12	15
H. Bürkner, engr.	Before lettering . . .	24	30
	Artist's proof		45

Fourth Part.

		Price in Marks white	Chinese
10. **A. Feuerbach.** Madonna . . . . . (2362.)		18	20
E. Büchel, engr.	Before lettering . . .	36	40
	Artist's proof		60
11. **H. Hofmann.** The woman taken in adultery, before Christ. . . . . (2254.)		18	20
E. Mohn, engr.	Before lettering . . .	36	40
	Artist's proof . . .		60
12. **O. Gebler.** Two poachers . . . . . (2334.)		10	12
C. R. Petzsch, engr.	Before lettering . . .	20	24
	Artist's proof . . .		36

III. Single Engravings.

Published partly in connection with the Ministry of the Interior.

13. **B. Vautier.** Pause in the dance. . . (2313.)		15	18
H. Bürkner, engr.	Before lettering . . .		40
	Artist's proof		60
14. **Canaletto.** The court of the Zwinger (629.)		10	12
L. Schulz, engr.	Before lettering. . .		25
	Artist's proof		40
15. **G. A. Kuntz.** Pilgrim praying . . . (2366.)		2	3
H. Bürkner, engr.	Before lettering . . .	4	5
	Artist's proof		6
16. **Mantegna.** Holy Family . . . . . (51.)		12	15
Th. Langer, engr.	Before lettering . . .	24	30
	Artist's proof		45
17. **Canaletto.** View of the Ruins of the Pirnaische Vorstadt		6	
Engraved by himself.			
18. **Canaletto.** View of the Sonnenstein above Pirna (620.)		4	
Engraved by himself.			

	Price in Marks white	Chinese
19. **Canaletto.** View of Pirna with the Oberthor (624.) Engraved by himself.	4	
20. **Corradini,** Sculptor. The Centaur Groups in the Grosse Garten. Two sheets together . . . . Ch. Ph. Lindemann, engr.	4	
21. Same artist. Time unveiling Truth . . . . . Same engraver.	2	4
22. **Balestra.** Time carrying away Beauty . . . . G. M. Preisler, engr.	2	4
23. **Crespi.** The Sacrament of Ordination . . (393.) L. Zucchi, engr.	2	

Will shortly be issued (1887):

24. **Metsu.** (1732.) In the inn. Engraved by E. Mohn.
25. **J. v. Eyck.** (799.) Madonna. Engraved by Edward Bürkner.
26. **Hofmann.** (2255.) Christ in the Temple. Engraved by Ed. Büchel.

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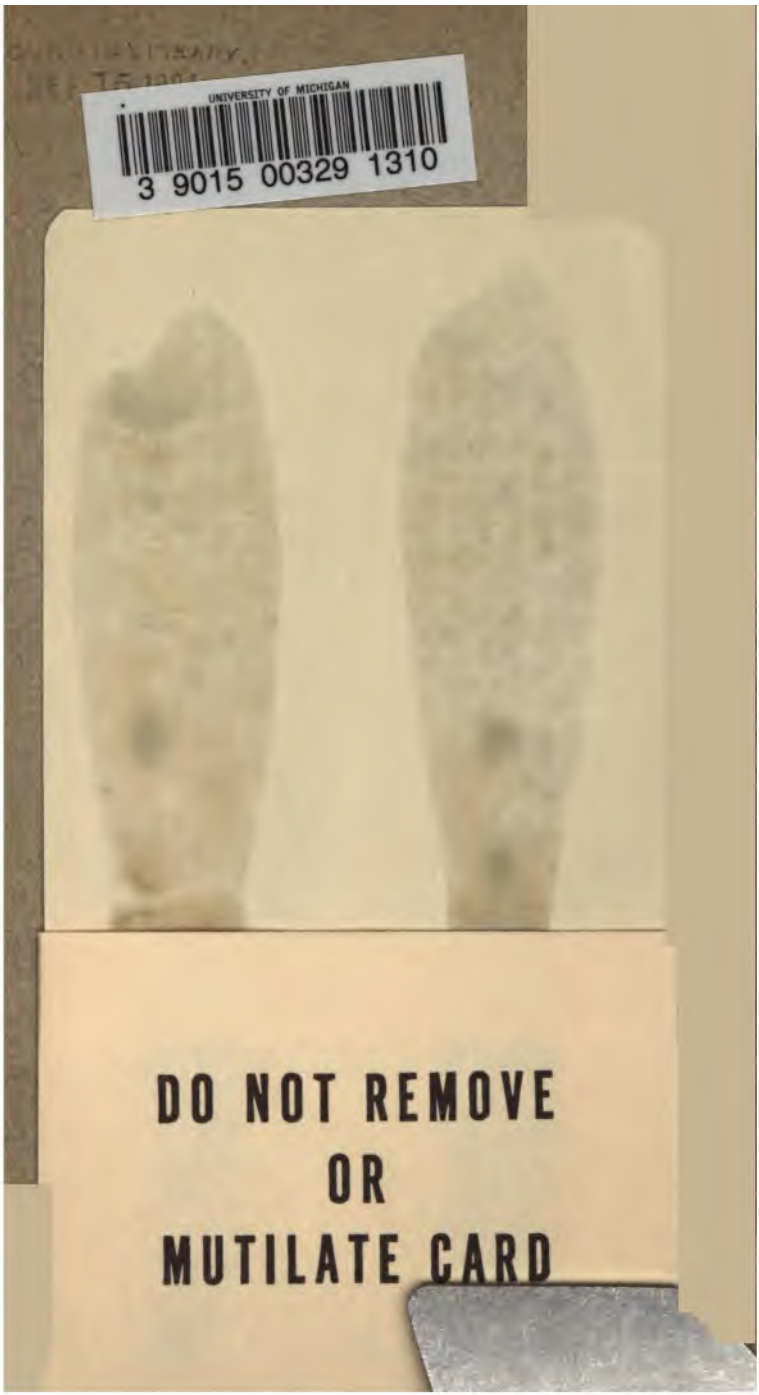
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